

THE

digest

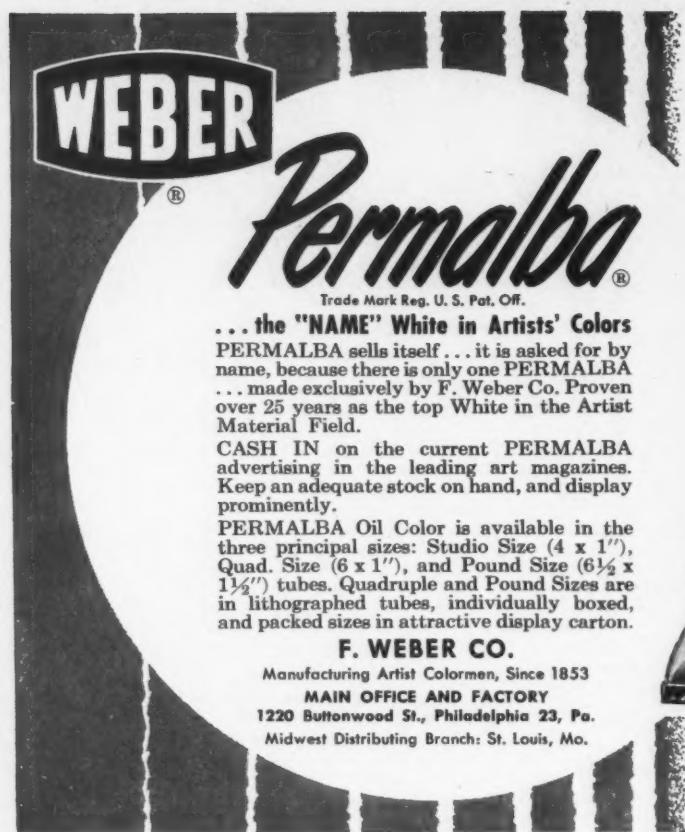
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Rembrandt: "Por-
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THE ART DIGEST

Vol. 25, No. 3

November 1, 1950

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The Boswell Tradition

SIR: I was impressed by two things in the last issue—both indicative of vigorous opinion coupled with well-assembled facts: the editorial on the Van Gogh and the write-up of the English pictures at Knoedlers. They indicate to me that ART DIGEST will go on as our most provocative art journal, in the tradition of Mr. Boswell.

NELSON ROWLEY
New York, N.Y.

A Sun Is a Sun

SIR: I very much appreciate your review of my first one-man show [DIGEST, Oct. 15]. However, the second paragraph of the review . . . mentions an orange moon in *Eventide*. That painting is a sunset with an orange sun.

HELEN MACMURRAY
New York, N.Y.

Nebraska Bravos for Kirsch

SIR: Cheers to Dwight Kirsch for his clear-eyed, unemotional analysis of an important problem that might have become further confused by deviation from the objectivity that Dwight has displayed. And further cheers to the ART DIGEST for your straightforward presentation of the analysis [DIGEST, Oct. 1].

JOSEPH ISHIKAWA
Lincoln, Nebraska

Culture for Youngsters

SIR: May I take this opportunity to thank you for the very fine story you had concerning the activities of the [School Art] League [DIGEST, Oct. 1]. It is difficult to present our activities because there are so many facets which are peculiar to a school system. . . .

I was a little disappointed that you did not include the fact that all these activities are financed by the contributions and membership dues of our adult members. These members get little or nothing from the League except the gratification of knowing that they are furthering the cultural opportunities of the youngsters of our public schools.

ORESTES S. LAPOLLA
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Who's News

Mrs. Leonard T. Beale, chairman of Women's Committee of Pennsylvania Academy, elected to its Board of Directors. She is the first woman to serve on the Board.

Guy E. Fry, partner and art director of Gray & Rogers Advertising Agency, named Chairman of Board of Governors and member of Board of Trustees of Philadelphia Museum School.

Thomas Carr Howe, Jr., Director of California Palace of the Legion of Honor, named by State Department to serve as Cultural Affairs Advisor to High Commissioner of Germany for several months.

John Palmer Leeper, Jr., Assistant Director of Corcoran Gallery, appointed Director of Pasadena Art Institute, as of January 1.

Holmes Perkins, architect and editor of the Journal of American Institute of Planners, appointed dean of the School of Fine Arts of Pennsylvania Univ.

Pierre Roy Dead at 70

PIERRE ROY, noted French painter, died of a heart attack in Milan, Italy, on September 26. He was 70 years old.

Roy was best known for his meticulously realistic paintings of strangely juxtaposed objects, and was sometimes referred to as the founder of surrealism, though he always denied any relationship to this group. He was once quoted as stating that he "painted very many pretty things." Roy also worked in commercial and other arts, from time to time doing advertising posters, illustrations, stage settings and costumes.

Born in Nantes, France, the son of a corporation executive who was an amateur painter, Roy began studying architecture in Paris, later turned to art under Henri Laurens' tutelage.

Last season Roy was given one-man shows by the Carstairs Gallery in New York and later by Los Angeles' Hatfield Galleries. He spent two months in this country on the former occasion. Three of his paintings, dating from 1927 to 1930, are in the Museum of Modern Art. They are *Daylight Saving Time*, *County Fair*, and *Danger on the Stairs*, the last currently on exhibition. An oil, *Composition*, is included in the current Carnegie International.

C. L. Hinton Dead at 80

Charles Louis Hinton, painter, sculptor and educator, died October 12 in Bronxville, N. Y., at the age of 80.

From 1940 until his retirement in 1948, Mr. Hinton was dean of the National Academy's School of Fine Arts. He had taught there since 1901, and also at Cooper Union from 1912 to 1932, and at New York University.

Joseph Lindon Smith Dies

Joseph Lindon Smith, artist and archaeologist, died on October 18 in Dublin, N. H., at the age of 87.

Well known for his development of methods for reproducing ancient art, Mr. Smith was Honorary Curator of Egyptian art at the Boston Museum of Fine Arts, which owns 150 of his copies of tomb and pyramid wall paintings.

The Art Digest

THE ART DIGEST

Comments:

On Becoming the Editor

I HAVE ACCEPTED the editorship of THE ART DIGEST with a full sense of the responsibility involved. It was not an easy decision to make, requiring as it does a complete change in my personal life. And I realized naturally that neither I nor anyone else could match that particular touch of style and personality that Peyton Boswell and his father before him brought to these pages.

On the other hand, I have been well trained in the editorial fundamentals of Peyton and his father. From my six years on the staff of the DIGEST through the latter 1930's, I gained from the Boswells, father and son, a clear understanding of what the DIGEST is and what it stands for. During the year or two immediately following the elder P. B.'s death in 1936, Peyton and I held almost daily councils on the turbulent art issues in order to thrash out an editorial attitude that we could be sure was true to the founding principles of "P. B." Since those days I have had complete faith in those principles, and during Peyton's editorship in the difficult 1940's I saw them brilliantly strengthened to meet the confusions of the war and post-war period. I have no doubt that the issues of the 1950's will be—are already—equally perplexing. I do know that the DIGEST can best serve art by remaining what it has always been, an independent magazine of highest journalistic integrity presenting without bias the news and opinion of the art world.

Perhaps at no other time in its quarter century has the DIGEST been more urgently needed for its complete reporting of art news. Years ago, when I was first writing for these pages, there were 12 people covering art news for the daily newspapers of New York City alone. Today there are exactly half that number. This shrinkage of art news coverage has occurred even more drastically in other large cities where the newspapers have folded or merged, or the art column simply has been dropped.

This development places, I believe, an added responsibility on THE ART DIGEST. It means that each line of space in our 36 pages is doubly precious if the art world is to have that full and fluid communication of news and ideas that stimulates the best in art. We must weigh more carefully than ever the news value of every story; we must penetrate beyond mere publicity in order to get at all of the significant news and the controversial issues that make the news.

Most of us are aware (perhaps too much so) that America today stands closer to world leadership than ever before. If it is true, as Santayana gloomily predicted a while ago, that as a nation we lack the maturity to maintain such leadership, that we are too much "a reformer nation," then we ought to acquire the needed maturity while the opportunity is at hand. In no other phase of its life does a nation mature more than in its art, its greatest spiritual expression. An honest art journal, favoring no one group, chronicling the best

ideas of all groups across the board, can make a small but important contribution in that stirring direction.

As the editor, I will always welcome your suggestions and your criticisms. Even more; I will welcome your visits to this office. Those numerous artists, museum officials, collectors, critics and teachers who always made it a point to drop by THE ART DIGEST when in New York will find the office still, I hope, as friendly and unpretentious as before, and the new editor just as eager as his predecessors to hear all that his visitors have on their minds.

Plane Thoughts

I CONFESS to confused thoughts in my mind when I boarded a stubby Martin 202 at Pittsburgh Airport after viewing the resumed International [see page 7]. As we wheeled high over the balefires of the Homestead and Carnegie Illinois hearths, I wondered what alloy of art the American painters had created, and is it as fine and durable in its own way as the steel being made below. After some 10 years away from art and much closer to steel, I found reviewing an exhibition of 360 paintings an arduous assignment. I had forgotten, for one thing, the technique of covering a big show. Two other critics there—Dorothy Grafly of Philadelphia and Jeanette Jena of Pittsburgh—approached their assignment with quiet efficiency. They must have wondered at me dashing in and out, jumping from one picture to another across the hall. No order. No cool procession from picture to picture.

What had me hopping much of the time was the new set of symbols I encountered in many of the American paintings. One of these is The Ruin, or The Shambles. This I found in paintings by, among others, Blume, Grosz, and Fiene. I found myself comparing Ruins, as formerly at big exhibitions I compared Landscapes or Still-Lifes. Another new symbol is Death, with its variations. There was Death By Atom (Gropper), Death the King (Evergood) and Death the Visitor (Watkins). On the affirmative side, a popular new symbol is Building the Tower (Berman, Blume, Tangy, Kantor) in which the tower may be the pyramids, or a modern building, or any upward accretion.

These new symbols have in large measure replaced the conventional landscape, the still-life and the figure piece in the American section. Strangely, the European sections find the older symbols still completely adequate vehicles.

It seemed obvious that the American painters, using these and other new symbols, are striving to say a great deal more than the European artists are content to state. Our painters have visions of Apocalyptic dimensions whereas the European is happy enough to settle for a dream of personal hedonism. The impact of the war is felt far less in the European rooms at Pittsburgh than it is in the American section. And at the same time, none of the European groups contain such large numbers of romantics in paint as are represented in the American group. But these romantics, too, are serious about their art.

By the time we came to a stop and had taxied to the gate, I was convinced that of all the 11 nations I had seen represented at Pittsburgh, none had any greater determination to do something better in art than America, and I felt good about that.

An Announcement

Starting with this issue, Paul Bird assumes complete editorial direction of THE ART DIGEST. Mr. Bird will be remembered by many older readers of the DIGEST as its former associate editor and a member of its editorial staff in the years 1934 through 1940. During that period he was closely associated with the elder Peyton Boswell to 1936, and with the late Peyton Boswell, Jr. Under Mr. Bird's editorship, THE ART DIGEST will maintain its 25-year-old policy of presenting the news and opinion of the art world without bias and without subsidy from any group or organization.

*Mrs. Peyton Boswell, Jr., President,
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THE ART DIGEST

Vol. 25, No. 3

The News Magazine of Art

November 1, 1950



JACQUES VILLON: *The Thresher*. First Prize, \$2,000



KARL KNATHS: *Provincetown Jamboree*. Third Hon. Mention, \$200

First Post-War Carnegie International: An End and a Beginning

By Paul Bird

PITTSBURGH: After an 11-year interruption by the war, the famed Carnegie Institute's series of contemporary international painting exhibitions has been resumed here with the mixed characteristics of marking both an end and a beginning. Known since 1896 as the "Carnegie International" annual, the show is now resumed as a biennial known as the "Pittsburgh International," financed by a quarter-million-dollar grant from the Mellon Educational Trust which, at \$75,000 per show, will assure its being held in 1952 and 1954.

This year's exhibition is a swan song for Homer Saint-Gaudens who, at the age of 70, retires as Director of Fine Arts after having selected 18 of the 38 Internationals which were twice interrupted by world wars. Mr. Saint-Gaudens will be succeeded by Gordon Washburn, former director of the Rhode Island School of Design's Museum.

For his final offering Mr. Saint-Gaudens selected 360 recent paintings by living artists of the United States and nearly all of the countries of Europe west of the Iron Curtain. One notable hold-out this year is Picasso who, piqued by the U. S. State Department's recent refusal to visa his passport for an American visit, "forbade" Director Saint-Gaudens to include any Picasso painting, whatever its ownership. While Picasso probably had no legal grounds for the demand, Mr. Saint-Gaudens respected his wishes, with the result that a big international is being held without Picasso representation, a milestone in itself.

This year's prizes, awarded by a jury comprising Marcel Gromaire of Paris, Sir Gerald Kelly of London, Charles E. Burchfield of Buffalo, Franklin C. Watkins of Philadelphia, and Mr. Saint-Gaudens, chairman, are as follows:

First prize of \$2,000 to 75-year-old Jacques Villon, of Paris for his cubist

Thresher. He is brother of Marcel Duchamp, creator of the famed *Nude Descending the Staircase*.

Second prize of \$1,000 to 79-year-old New Yorker Lyonel Feininger for his abstract nocturne *Houses By the River*.

Third prize of \$800 to young New Yorker Priscilla Roberts for her Eakins-esque *Self-Portrait*.

PRISCILLA ROBERTS: *Self-Portrait*
Third Prize, \$800

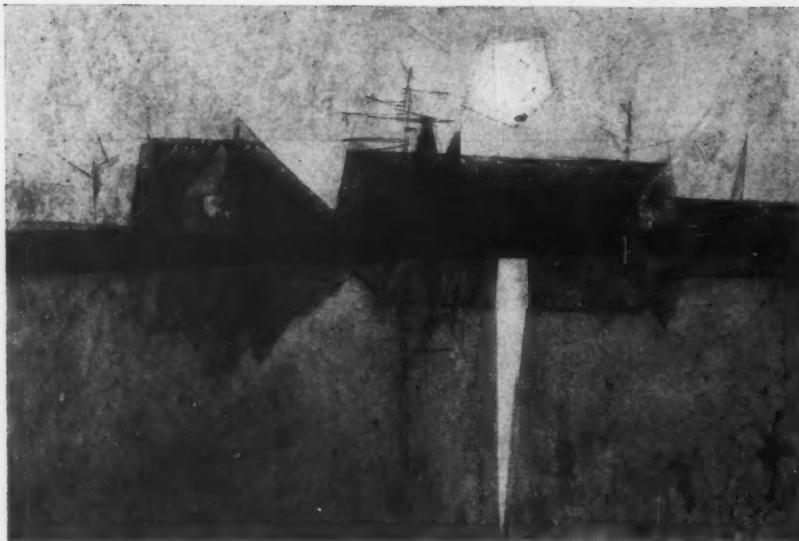


Honorable mentions were made in the following order: \$400 to Frank Duncan of New York for his abstract translation of a Matthew Brady photograph, *A Condition at Antietam*; \$300 to Jean Bazaine of Paris for the highly abstract *Gare Maritime*; \$200 to Karl Knaths of Provincetown for a spacious but somber *Provincetown Jamboree*; \$100 to Ivan LeLorraine Albright for his still-life, *The Purist*.

The Allegheny County Garden Club prize of \$300 for a flower painting was awarded to Léon Devos of Brussels for his *June Bouquet*.

Americans won five of the eight awards and of the five, three are paintings of the abstract order. American representation in the show accounted for 108 of the 360 paintings. The other 10 nations were represented as follows: France, 52; Great Britain, 52; Italy, 35; Germany, 30; Spain, 20; Austria, 17; Belgium, 15; Holland, 15; Norway, 8, and Sweden, 8. There were no paintings from Latin America.

The testimony of Mr. Saint-Gaudens' offering, after the 11-year interruption, is that little if anything in the way of new painting is going on in Europe. While his method of selecting the European entries—with the aid of agents in Europe—may be faulty, the awards by the jury indicate that it, too, considers European art pretty much in the doldrums. Villon's *Thresher*, an excellent painting, distinguished for the precision of manufacture that is the mark of the Duchamp-Villon family, could have been done nearly 40 years ago when the artist first exhibited in the Armory Show. Its high-pitched color, derivative somewhat from a period of Matisse, is nicely matched by its incisive cuneiform design. The second prize to the 79-year-old Lyonel Feininger is another harking back to cubism but again the painting is a good one for its type, softened into a haunting Whistlerian nocturne.



LYONEL FEININGER: *Houses by the River*. Second Prize

The award of the third prize to Miss Roberts poses a question, too. Her photographically realistic painting echoes back to the sepia of Eakins, Harnett, and the 19th-century painters in browns. It completely dismisses the modern researches into form and color. Miss Roberts peers sedately out from under her hat to inquire in the politest tone ever, "Cubism? I don't believe I have heard of it . . . something from abroad?"

Of the three abstractions among the honorable mentions, the Frank Duncan is easily the most imaginative; the Bazaine, the most solidly constructed; the Knaths, the most poetic. Contrasting with these, of course, is the meticulously realistic Albright which contains everything the Abercrombie & Fitch angler needs from rod to waterproof match box.

Forgetting the prize awards, the exhibition as a whole provides some interesting impressions. Gone is the old time formidableness of the French section; for the first time perhaps in the entire Carnegie series, the American

section stands equal to or better than any other national group. The Italian section ranks perhaps third. The interchange of citizenship that has occurred over the past decade has, of course, left its mark on this show and painters who formerly brought strength to another national section—Beckmann, Tangy, Menkes and Berman—are now bolstering the American group.

The American section shows a few drastically changed styles: Kuniyoshi painting in the orbit of Ben Shahn is the most perplexing. There are excellent paintings in all departments of American styles from one extreme to another. Some of the outstanding are Jack Levine's *Homage to Boston* with its wench-goddess fingering Bullfinch's dome; Joseph Hirsch's triple movement *Departure*; Franklin Watkins' hauntingly delicate *Death*; a fine Hobson Pittman *Reflection*; Darrel Austin's noiseless *Huntress*; a stirring Marin sea picture; Dan Lutz' aerial *Golden Stairs*; Balcomb Greene's *Tragic Actor*; Alexander Brook's *Remnants*; Andrew Wyeth's *Self-Portrait*; Maurice Sterne's

Expression of an Impression; B. J. O. Nordfeldt's *Pietà* . . . to mention but a very few.

Among the Italian paintings of merit are Carlo Carra's *Great Lombardian*; a beautifully scaled fantasy by Fabrizio Clerici, *The Minotaur*; Memo Vagagini's placid *Chioma River*; Armando Pizzinato's abstract *Ploughing*.

Little of outstanding quality appears in the German section with the exception of a powerful Emil Nolde. The Dutch are capable and strong but uninspiring; the Scandinavian representatives are fair in doing rugged landscape. The English section wavers between conventional British painting and mannered modernism, with an exception now and then such as L. S. Lowry's *Football Match*. A powerful Spanish entry is Manuel Masana's *The Priest*; another, Dali's *St. Antoine*.

Of the French, Marcel Gromaire's *Nude Under a Tree*; Henri de Waroquier's *Chateau D'Amboise*; Maurice Briancon's *The Beach*; Bernard Lorjou's *John Devoluy* and Derain's *Boat Graveyard at Guivinec* are among the more interesting, in addition to, of course, the two French prize winning pictures.

Cleveland's Third Rembrandt

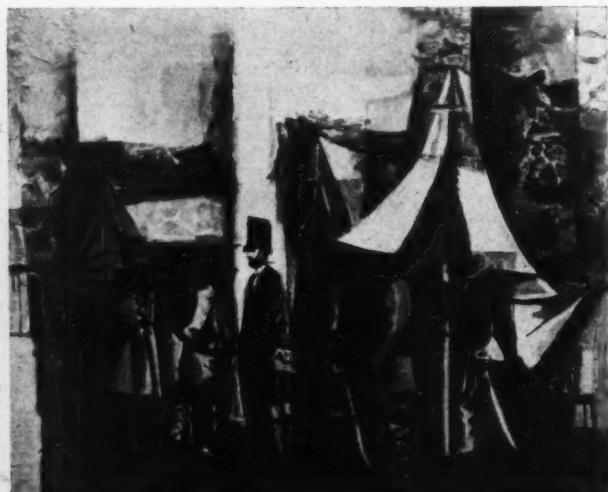
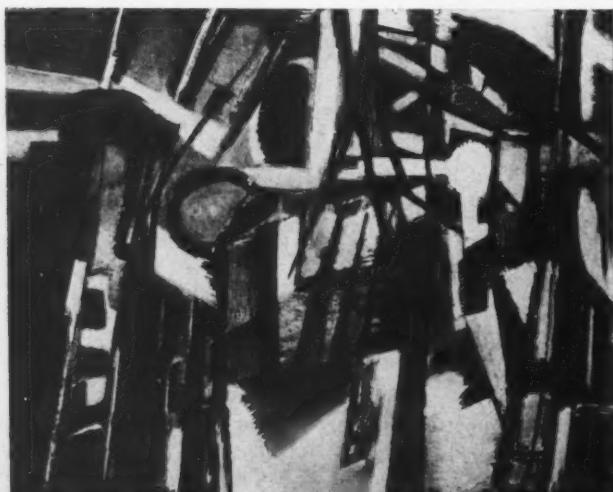
Rembrandt's *Portrait of a Student*, which recently made news when the children of the late Otto H. Kahn, art collector and opera patron, donated it to the Metropolitan Opera Association in memory of their parents, has been sold to the Cleveland Museum of Art for a price closely approaching its evaluation of \$125,000.

Unlike St. Louis' City Art Museum, which just made art history with the purchase of its first Rembrandt canvas (see opposite page and cover), Cleveland already owns two early Rembrandts. Its new painting was acquired by Otto Kahn in 1910. Considered an outstanding example of the artist's mature style, it was probably painted in the 1650s.

The sale, conducted as a sealed-bid auction, was handled by New York's Knoedler Galleries. Proceeds go to the Metropolitan Opera Association.

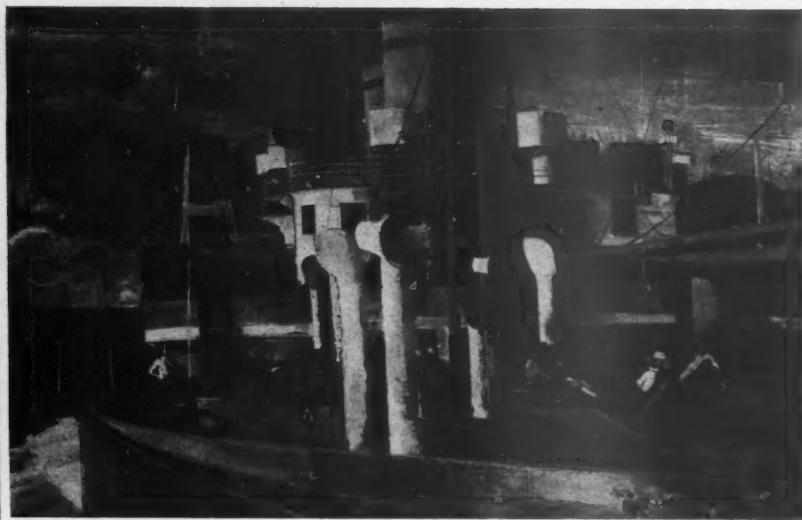
JEAN BAZAINE: *Gare Maritime*. Second Honorable Mention

FRANK DUNCAN: *A Condition at Antietam*. First Honorable Mention





EVERETT SPRUCE: *Old Tree*



ZOLTAN SEPESHY: *At Sea*

Walker's Fifth Biennial Keeps Public and Painters Up-to-Date

POSING THE QUESTION "What constitutes the significant directions of American painting in 1950?", H. Harvard Arnason, chairman of the U. of Minnesota's art department, selected the 118 exhibits for the Walker Art Center's Fifth Biennial Purchase Exhibition of American Painting (to December 10). Arnason admits that, within practical limits, a show cannot give a really comprehensive view of the present state or significant directions of American art, but his choice comes close, and it certainly gives an idea of what is lively and active.

As in the past, this Biennial is a survey of recent painting, chosen from the best available work of both well-known and lesser-known artists. It is intended to represent current trends.

Walker's is a big exhibition, and it ranges from the dissimilar romanticisms of Berman and Austin, the realisms of Sepeshy and Zerbe, to the assorted abstractions and expressionisms of Crawford, Burlin and Tomlin. For its size the show outclasses many of the big nationals when it comes to well-known names. And perhaps it is another example of what good things can come of having a show chosen by one man who will stand back of his selections.

Walker purchases from its Biennial according to its lights, and, more, Walker has enough confidence in what it shows to encourage its audience to do likewise. Purchases have not yet been announced but there is a wide variety of choice. Marin's brilliant *Trees and Autumn Foliage*, Arnold Blanch's witty abstraction, *Landscape*, and Ralston Crawford's *Third Avenue El*, a hard-bitten piece of great concentration, are offered along with work by Feininger, Motherwell and others.

From the names already mentioned, it can be seen that the show would not be easy for any public. But Mr. Arnason is a good teacher as well as a good picker, and he wants people to see and question if not to learn and like. Thus he is not afraid to place Baziotes, Gottlieb, Reinhart, Tobey and Tomlin beside such people as John Sloan, Sepeshy, Menkes and Cadmus (whose

Avarice, to most viewers, will seem just as prejudicial to the realist school as Pollack's painting may seem to the abstract). Further, Arnason suggests that the spectator ask these questions: "If the artists whom I like are not among those whom I believe are contributing to what is significant to contemporary American art, why do I like them?" "Why do I dislike so intensely artists who nevertheless may seem, when I examine the problem logically, to belong to a major tradition?" He suggests that even if there are no ready answers to these questions, "a spectator need only remember that whenever he examines a work of art he is also

examining himself. The discovery of this fact can be one of the greatest contributions that art can bring to anyone."

Variety can make a good show. It does so at Walker. Paul Burlin's *Impatience among the Inanimates*, its huge areas of color juxtaposed with sharp quick accents, complements Balfour Greene's nervous *Argument* as well as Guglielmi's *July 4* and Knath's interwoven *Salt Flats*.

Arnason has not found a "ready answer" to his questions, possibly because there are none, but he has chosen a major show which will provoke much good will for art and the Art Center.

St. Louis' First Rembrandt—A \$130,000 Buy

THE ST. LOUIS MUSEUM, formerly the only major United States museum to lack a Rembrandt canvas, last month unveiled its \$130,000 Rembrandt *Portrait of a Young Man* (see cover), recently bought from Mrs. Otto Gutekunst of London. Painted in 1662, same year as the famed group *The Syndics of the Cloth Guild*, during the artist's greatest period, the 20" x 35" portrait has been owned privately in England for 250 years. It was first acquired early in the 18th century by the Littleton family for Hatherton Hall, Staffordshire, and purchased from there in 1912 by Otto Gutekunst. The purchase by St. Louis was arranged through Knoedler Galleries, New York.

A classic example of the great Dutch master's style, the painting represents an unknown man of about 35, smilingly confident, with long wavy locks and a wisp of a mustache. It combines rich tones of brown with white highlights. The background and the body of the sitter are subdued to act as a foil for the brilliant light of the face, which in itself seems to be the source of the painting's illumination. It is, according to Director Perry Rathbone, "an expression of profound human understanding and a product of almost miraculous skill that will find its place in the hearts of St. Louisans."

The announcement by Director Rathbone and display of the new acquisition were greeted in St. Louis by unbounded enthusiasm of the local press, crowds of visitors, and a big sheaf of congratulatory letters from other museum directors. Approximately 3,000 local citizens flocked to the museum the first day of its display, and the *Globe Democrat* reporter assigned to record reactions stated that the consensus was that "the museum has made a fine acquisition that will increase in pleasure and importance to the community with the years." Calling the painting "really priceless," the *Post Dispatch* editorially congratulated the museum. The *Star-Times* called it "exciting news," noting that the purchase fills a serious lack.

Among the messages received by Director Rathbone from art authorities are congratulations from Tom Koot, secretary of the great Rijksmuseum, Amsterdam; Philip Hendy, director of London's National Gallery; David E. Finley, director of the National Gallery, Washington; Francis Henry Taylor, director of the Metropolitan Museum; and Dr. W. R. Valentiner.

Anonymous St. Louis donors contributed \$37,500 towards the purchase, and the remaining \$92,500 was made up in part from current tax funds and in part from a reserve set up over the years.

The Graphic Forain

JEAN-LOUIS FORAIN's brilliant accomplishment in graphic work has often been obscured in the public mind by his early career as an illustrator and political cartoonist. An exhibition of more than 350 of his works—etchings, drypoints, lithographs, drawings and paintings—now shown under the auspices of the Cultural Division of the French Embassy reveals his full stature as an artist. The influence of Degas, in the many versions of dancers and back stage themes, and of Daumier, in the cynicism of the courtroom scenes, are evidenced; but the interpretations of these subjects are entirely novel and original. Owing to the rapidity and intensity of Forain's inspirations, the first, or even the second states of these works are superior to the later ones, which he worked over, adding to the first conceptions.

In the early etchings and in many of the lithographs, Forain presents the background of his contemporary Parisian life with a mordant satire directed against social injustice. In them his swift, nervous line attains a power of synthesis which seizes on the essentials of each subject, fusing idea with technical expression. Yet among these bitter and often sordid subjects, there appear the delicate grace of form and refinement of tonal modulations. And all these papers possess the acuity of penetration of character, the summing up of muscular, bodily movement, those almost imperceptible nuances of personality that are distinctive traits of this artist's genius.

After a long career in lithography, Forain returned to etching in his 56th year, producing masterpieces which cause him to be ranked as one of the great etchers of the world. The astonishing feature of the later works is the involvement of clean, sharp line in a network which incredibly produces an impression of form and contour. The crossings and recrossings of lines, however, are not casual; they are masterly evocations of the effects intended.

Many of these plates are concerned with religious subjects, themes drawn from the Bible, the pathos of the suppliant figures of Lourdes. Forain's earlier cynicism gives way in them to a profound understanding of the dignity and tragedy of life, their sincerity and reverence producing a sense of awe and spiritual grandeur with the most simplified means.

Forain's 30 years as a newspaper illustrator, his experience as etcher and lithographer all reach their culmination in the acute perception and the refinement of sensibility that these amazing plates reveal. The drawings display the same economy of means, the same authority of craftsmanship that distinguish the graphic work. The paintings are carried out with a clarity of color and a fluidity of brushwork which give them marked appeal.

One feels that this exhibition would be more readily appreciated if the items were grouped by subject matter, rather than by mediums, but this is only a minor carping. The Boston Public Library has loaned this exhibition from their Wiggin Collection. (French Embassy, to Nov. 30.)—MARGARET BREUNING.



WHISTLER: *Self-Portrait*. Kennedy

Yoshida Prints for Boston

A large collection of woodblock prints by Japan's most famous contemporary printmaker, Hiroshi Yoshida, who died this spring in Tokyo at the age of 74, has been presented to the Boston Museum by L. Aaron Lebowich, Boston businessman and art collector. A selection of 40 have been placed on exhibition at the museum through November 12.

Trained in his homeland as a landscape painter, Yoshida later traveled several times around the world to study Western painting techniques. He combined in his work the oriental tradition of poetic atmospheric effects with Western perspective.

In 1915 the artist aspired to bring about a renaissance of the art of block printing. While earlier Japanese prints were the combined product of a designer, block-cutter and printer, Yoshida's work was executed and published by himself with assistants helping only on the minor tasks. For a single polychrome print he sometimes used up to 20 color blocks, with these superimposed in printing up to 40 or occasionally up to nearly 100 times to attain the desired tonal effect.

FORAIN: *Dancer Tying Her Shoe*



Portraits in Print

A PRINT EXHIBITION of portraits and self-portraits from Rembrandt to Rouault is Kennedy's fare for November. The show not only presents many famous personages but also reflects the *zeitgeist* of different eras, the divergence of racial traits. The early German artists, caught up into the fervor of the Reformation, portray its outstanding figures—Luther, Melancthon, Erasmus—with varied personal interpretations. One of the most curious portraits, an anonymous engraving of Luther, presents him in a costume completely decked out with decorations of hand writing, presumably texts.

A change in the world's living and thinking might well be summed up by the contrast between Lucas Cranach's *Nobleman*, doubtless of the Saxon court, in his ornate dress of the 16th century, and the reticent elegance of aristocratic pose and costume in Van Dyck's *Paul de Vos*, a 17th-century etching. And quite removed from either of these papers in esthetic impulse and artistic procedure is Agostino Carracci's *Self-Portrait*, embellished with a rococo decoration of cupids and wreaths, yet with a baroque assertiveness.

Among outstanding self-portraits is Rembrandt's *Drawing by a Window*, in which the seated figure with shadowed face is given an overwhelming intensity of inner life. Rouault's *Self-Portrait*, a lithograph, in its simplified presentation seems to sum up an all-pervading spiritual quality of the artist. Dürer's *Self-Portrait*, a wood engraving, in its vehement assertiveness differs from other likenesses of the artist and also from impressions of his personality.

Represented in the French contingent are: Forain, by a cynical *Au Restaurant*; Gavarni, by one of his *Les Lorettes* series, in which the witty legend may divert one from realization of the superb craftsmanship. Daumier's lithograph of *President Thiers* is almost bludgeoning caricature, carried out in a wealth of tonal richness. Manet's medallion etching, *Edgar Allan Poe*, possesses the combined refinement and vitality characteristic of his work. A rarity is Rodin's etched portrait, *Victor Hugo*, displaying surprising at-homeness in this medium. Renoir's *Rodin*, executed with fluency, is a sensitive rendering of personality.

Augustus John, Brockhurst and Shannon excel among the English group.

In the American group, Mary Cassatt's *Banjo Lesson*, a colored etching, merits superlatives. Ernest Haskell's delightful *Whistler*—high hat, eyeglass, malevolent expression—is a contrast to his delicate figure piece *Celine*. One of J. Alden Weir's few etched works, *Evening Lamp*, a woman seated in a play of light and shadow, is a sensitive conception, finely realized. An impressionistic etched figure piece by Childe Hassam; a handsome lithograph, by George Bellows; an authoritative portrait, *Augustus John*, by Walter Tittle are also noteworthy, as are lithographs by Pytlak, Victoria Huntley, and Howard Cook. This discursive rambling through a large and varied showing can scarcely do justice to its many arresting items. (Kennedy, to Nov. 30.)

—MARGARET BREUNING.



TOULOUSE-LAUTREC: *At the Salon*



TOULOUSE-LAUTREC: *La Goulue and Valentin at the Moulin de la Galette*

Touring Albi Museum Collection Shows Two Worlds of Toulouse-Lautrec

By Margaret Breuning

A REMARKABLE collection of Toulouse-Lautrec paintings and drawings, never before shown in this country, have arrived here for exhibition from the Museum of Albi, a museum founded by the artist's mother at his birthplace.

Following its run in New York, the 37-picture show will make the rounds of the U. S., stopping in Minneapolis, Cleveland, San Francisco and Houston.

The background of Lautrec's life is familiar. Lautrec's father, a count who could trace his aristocratic lineage back to the 13th century, excelled in hunting and horsemanship and anticipated that his son would distinguish himself likewise. But while still a rather frail lad, Lautrec through two successive falls broke both legs, which—after protracted treatments—refused to grow again.

The Count took no further interest in his son, but Lautrec's mother was unceasingly devoted to her unfortunate child and made no objection to his career as an artist. Lautrec's deformity barred him from the position to which his birth and wealth entitled him, so abbreviating his impressive name of Henri - Marie - Raymond de Toulouse Monfa to Henri de Toulouse-Lautrec, even dropping often the particle of nobility "de," he sought a society where he was joyously welcomed. Yet it was not only the frequenters of the *café* concert and the dance hall who were intimates of the artist, for he also moved in the circles of distinguished writers, artists and musicians. The portraits of some of these friends, shown here, confirm this side of the medal.

Since Lautrec was not interested in landscape, still-lifes or abstractions, but in the people about him—no artist identifying his life and work more closely—the importance of these disclosures of his associations is evident. Generally, he is thought to have interested himself in a totally different class of so-

society. It is true, of course, that at the *Moulin Rouge*, he found exactly the material suited to his keen perception of character and swift brilliance of execution. A table was nightly reserved for him there. Under the glare of gas light, engulfed in the turbulence of beating music, and surrounded by the mad dancing of the *chahut*, he sat, night after night, feverishly intent upon his work, producing his amazing gallery of types. One of these paintings, resulting from such intensive notes, is *La Goulue et Valentin-le-Desossé*, an amazing seizure of La Goulue's sensuous, yet imperious grace engaged in an intricacy of steps with Desossé's supple movements (he was actually credited with having no bones).

Although barred from all active sports, Lautrec took an immense interest in them. An early painting of an artilleryman saddling his horse displays his knowledge of animal form and gesture. A late scene at the race track adds proof of his fascination with sports.

The seething underworld of Paris was open to Lautrec—the English and Irish bars, the sordid life of the *Maisons Closes*. In *Au Salon* he shows the reception room of such an establishment, but the painting has such charm of finely contrasted color and skillful arrangement of detail that one can forget its sinister significance.

Lautrec's absorption in the fascinations of line, rather than brush-work, reflect the influence of Ingres, Daumier, Degas. The raised horizon and decentralized design of many of his paintings equally reflect his study of Japanese art. He was only slightly interested in the work of the Impressionists, then gaining vogue. As for the innovations of Cézanne, there is no hint that they were ever seriously considered by him. Degas was his idol. Many of his pictures adopt Degas' subjects, but with completely different handling.

Because of Lautrec's contributions, the poster became an important art form. Several outstanding examples are included here. But most impressive are the sketches, some later developed as lithographs, of Yvette Guilbert, in deliberate exaggeration of pose. Poster art has never ceased to draw on the brilliance of such works.

One is always amazed, in such an exhibition of Lautrec's works, at the immense amount of authoritative work this tragic artist accomplished in his short, pernicious life. He was completely absorbed in his art, despite his distractions and dissipations. His compelling genius overrode physical disability and suffering in a triumphant assertion of its power. (Knoedler, to Nov. 24.)

TOULOUSE-LAUTREC: *Louis Pascal*



American Ceramists Get Send-off at Syracuse

POTTERS from all over the country are in the news again as the 15th Ceramic National, sponsored jointly by the Syracuse Museum and the Onondaga Pottery Co., gets under way. As in previous years, handsome cash prizes have been distributed among handsome pieces of ceramic sculpture and pottery.

This year, 1,500 entries were submitted to the show's regional juries by artists from 34 states, Hawaii and Canada. Quality is better than ever. Artists who survived the regional jurying approach ceramic sculpture in a variety of ways, following the demands of their media, often working towards monumentality and solidity. Serious work, incidentally, has edged out bric-a-brac and so-called "pottery figurines."

Top honors in the show (IBM's \$500 prize) go to William M. McVey of Bloomfield Hills, Mich., for his *St. Francis*, a massive red terra cotta figure and two separate birds. The group is an architectural scheme, suitable for use against a brick wall in a garden. Another religious piece, *Holy Family* by Adolf Odorfer, took the Harshaw Chemical Co.'s \$100 prize.

THOMAS F. MCCLURE: *Phoenix*
Lord & Taylor, \$100 Prize



HENRY ROX: *Repose*. National Sculpture Society \$100 Award



12

Delegated by the National Sculpture Society to award its \$100 prize, Ivan Mestrovic selected Henry Rox's *Repose* (illustrated) as having "highest sculptural quality." Lord and Taylor's prize (\$100) went to Thomas McClure for his *Phoenix* (illustrated), which attempts to catch the burning bird in bright mosaic. Betty Ford's tan and brown *Sloth*, with a humor and rhythm all of its own, took the Harper Electric Furnace Corp. \$100 award.

In *Diogenes*, Lois Mahier has produced a terra cotta which is simple and direct without being hackneyed (American Art Clay Co. \$100 prize). Honorable mentions for sculpture went to Margaret Stierlin and Ellen Walters.

In the pottery section, techniques win the day. Since the first Ceramic National, American potters and ceramists have been experimenting with new textures, glazes and forms, and unquestionably a few pieces here are the technical equals or betters of pieces made anywhere in the world.

Lee Rosen's large, free-form, shallow bowl is a beauty which permits practical use of an abstract design (G. R. Crocker & Co. \$125 prize). Another piece with "utility and commercial value . . . and worthy from the artistic standpoint" is Whitney Atchley's tall, beautifully thrown floor vase. The jury agreed that this entry "filled the bill."

Four potters received \$100 prizes for group entries: Charles Lakofsky (Homer Laughlin China Co. Prize); Antonio Prieto (Onondaga Pottery Co. Prize); Viktor Schreckengost (B. F. Drakenfeld & Co. Prize); and Peter Voulkos (United States Potters' Association Prize). Other \$100 awards went to Pollia Pillin (Commercial DeCal, Inc.) and Donald J. Siegfried (Hanovia Chemical & Mfg. Co.). Honorable mention winners are Edwin Cadogan, Harold Rieger, Leza McVey and Nancy Wickham.

Since the possibilities in enamels are not being exploited to the utmost by those represented here, this section of the show falls off in quality. Noteworthy, however, is Karl Drerup's colorful and subtle *Birds* (Ferro Enamel Corp. \$100 Prize).

Syracuse's Ceramic Annual dates back to 1932 when the museum, wishing to honor the memory of Adelaide Robineau, widely known Syracuse ceramist, paid its respects in a way which pleased not only itself and the public, but the commercial producers of pottery as well. A measure of the annual's success has been the popularity of the tours which take place after the Syracuse showing. This year's show will circulate for a year starting in January.

Everyday Art in San Diego

Everyday art—all of it as beautiful as Sunday—will be featured in San Diego's Fine Arts Gallery in a November exhibition. The show, titled "Art, Utility and You: An Exhibition of Useful Objects," has been designed to help home-furnishings buyers select items of integrity and beauty. It is also geared to push sales of well-designed objects of day-to-day use, exhibits having been picked up in local stores—with availability as a criterion of selection.



AZTEC GODDESS TLAZOLTEOTL
Robert Woods Bliss Collection

Taft's Treasure Trove

NECKLACES, pins, nose ornaments, scepters, toys, statues, and plaques of great variety and interest make up a showcase exhibition of Ancient American Gold and Jade at the Taft Museum in Cincinnati (to Nov. 19). Covering a period of more than 1,500 years and an area over 4,000 miles, these tiny ornaments are representative of the art of the high Indian cultures of Mexico and Central and South America before the discovery of the New World by Columbus. In all, there are 193 objects on display, and the versatility and scope of the work shows an incredible skill.

The great delicacy of certain ornaments in the exhibition is remarkable. There is, for example, a Mixtec culture gold necklace of cast filigree beads, with three tiny bells attached to each flat bead. A nose ring of gold with soldered ornaments representing snakes and poppy pods comes from the Chavin culture (?—700 B.C.). From the Panama Coclé culture there is a 2"-high jaguar-god with wings and dangles of gold in the style of Veraguas.

An authority on American gold objects, Dr. S. K. Lothrop of Harvard's Peabody Museum has written an informative catalogue for the exhibition. About the show he noted: "This superb exhibition of gold and jade has some of the most important pieces known in the world and an unusual number of large pieces usually not on view in museums but kept in their vaults. It is probably the most complete exhibition of ancient American gold and jade ever assembled for exhibition."

Had America not been discovered until Lord Elgin's day, the story the Taft presents would be an even grander and more glorious one. In Panama, Dr. Lothrop tells us, the Spaniards interrupted a burial party and stripped 350 pounds of gold jewelry from the corpse, thus pilfering from our heritage.

It is not difficult, after viewing this show, to agree with the first royal historian of the Indies, who, when he viewed the treasure of Cortez, exclaimed that the workmanship excelled the substance.

Lenders to the exhibition include the American Museum of Natural History, the Brooklyn, Cleveland, and Metropolitan Museums, plus private collectors.

The Art Digest

Pre-Columbian Panorama for Dallas

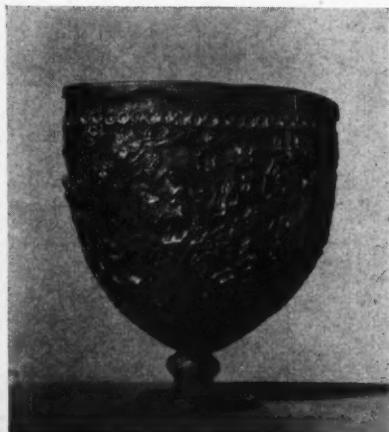
WHAT Director Jerry Bywaters calls "the largest and best exhibition of Pre-Columbian material that has been shown recently" was assembled for the Texas State Fair, and is now stellar attraction at the Dallas Museum (to Nov. 26).

The exhibition is a varied sampling of the art and artifacts of civilizations which flourished in bewildering profusion in Mexico and Central America before Cortez' conquest. Since these areas apparently were used as corridors by nomadic hunting tribes sweeping towards South America, and since even the agricultural tribes regularly deserted their city-states as the land became arid, archaeological excavations here have revealed a hodge-podge of traces of more and less highly developed cultures. Only lately, with the aid of atomic research methods, are these findings beginning to be sorted into orderly chronological sequence.

Shown at Dallas are archaic stone fetishes, beautifully carved jade figures of the vanished Olmec race, Mayan sculptures, Teotihuacan frescoes and stone sculptures. Here, too, one sees godlike Toltec sculptures, the imitative art of the warlike Chicimecs, the austere art of the Aztecs, ornate Zapotec funerary urns, magnificent Mixtec pottery, the Huastecs' expert bone engravings, the Totonacs' graceful stone sculpture, and Tarascan clay figures from which whole cities can be reconstructed.

Probably most familiar is the strongly original, formal art of the conquering Aztecs. Stone idols and other temple figures and decorations displayed here are reminiscent of Hindu sculpture: size is almost miniature, but impact is monumental.

Considered by scholars to be the earliest extant Christian chalice, the Chalice of Antioch will be included in a group of medieval objects now being assembled for The Cloisters' Treasury, a permanent installation to be opened early in 1951. Seven-and-a-half inches high, the silver cup was unearthed near Antioch in 1910 by a group of well-digging Arabs. It was bought this year by the Metropolitan, with funds provided by John D. Rockefeller, Jr. Cloisters' Director James J. Rorimer dates it in the fourth century, though it has been assigned variously from the first to the sixth.



November 1, 1950

Also fully represented is the art of the Mayas, which probably represents the greatest early flowering of culture in the Americas. Mayan artists achieved a perfection of style—formal in religious objects, naturalistic in things secular—and were masters of sculpture and mural painting.

In his catalogue to the show, Alfred Stendahl remarks that "The Pre-Columbian was a skillful and observing craftsman who excelled in working all types of stone, clay, gold and copper, leather, wood, bone, shell, textiles and feathers. The evidences of his art are found today in the still standing remains of the great religious centers which are often now enhanced by the fine reconstruction work of the archaeologists. . . . However, the burials and tombs provide the greatest source of fine material. It would appear that the finest objects were made for ceremonial burials, and too, a man's most prized possessions and adornments accompanied him in death. Were it not for this practice most of the fine pottery, figurines, masks, jewelry, etc., would be shattered remnants in a confused rubble heap."

He adds: "The impressive quality of the art of these ancient Americans is vitality. The forms have freshness and vigor. They are sincere in concept and execution and express with infinite variations a whole new area of human thought and feeling. The one trait common to all Pre-Columbian art is a feeling of grandeur. The style may vary from unlimited freedom to rigid stylization or from primitive to sophisticated, yet each figure or form will maintain its balance, plastic relationships, and impact if blown up to monumental scale."

Two Surveys of Silk for New York

SILK, aristocrat among materials—with a history almost 5,000 years long—is the subject of two current New York exhibitions. Launched late in October, in time for the Second International Silk Congress, and current through December 3, is the Metropolitan Museum's "World of Silk," a show which traces the art of silk weaving from its origins in China to its practise early in this century.

A second silk show less comprehensive in scope continues through January at the Scalamanqué Museum of Textiles. This exhibition draws parallels between Manchu silks and the Occidental fabrics which they inspired from the 18th to the 20th centuries.

Marking the first full-scale showing of textiles from its own collection—reputed to be one of the world's best—the Met's show includes over 400 silken masterpieces from China, Japan, Persia, Turkey, Spain, Italy, France and England. The exhibits—including swatches, panels, princely robes and bright kimonos—are arranged chronologically to present a dramatic visual history.

Dazzling exhibits in the display include an 18th-century Imperial robe for a warrior, a striking confection of satin with gold loop needlework, satin stitch and appliquéd embroidery; kimonos woven in delicate shades of peacock, mauve and scarlet and overwoven with gold



TARASCAN PAINTED CLAY WARRIOR



AZTEC STEATITE SNAKE

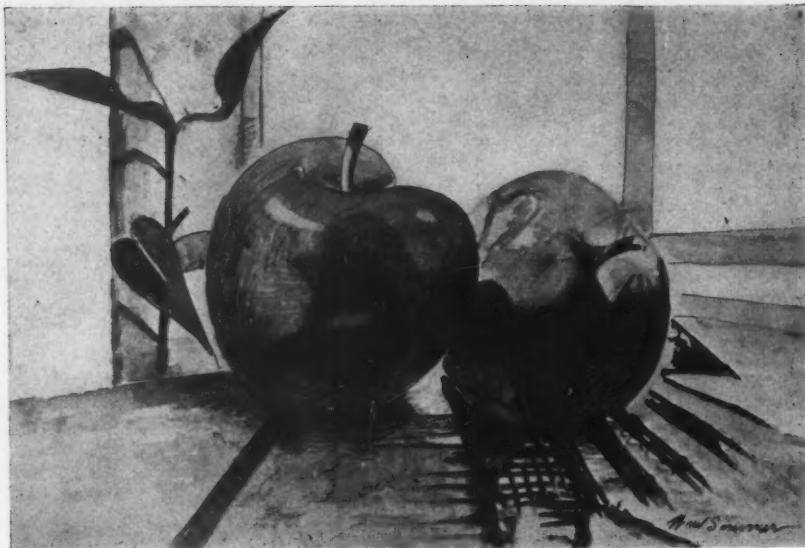
threads; a velvet child's dress, rich as a Velasquez *infanta* costume; and sheer, gauzy silks which graced the feminine figures of the French Empire period.

The Scalamanqué exhibition reviews the various phases of Chinese textile design. Textiles are accompanied by printed charts which trace the history of Chinese silk and explain the symbolism of floral, animal and geometric motifs which go to make up the intricate patterns. Besides historical lampas, velvets, damasks and embroidered fabrics, the show includes European derivations and contemporary reproductions made by Scalamanqué.

Gutmann Collection Here for Dispersal

A famous collection of antiques and art treasures, assembled by the late Eugen Gutmann, Berlin banker, has been brought to New York for dispersal. Gutmann's heirs, who live in the Netherlands, recovered the collection from Nazi loot. Because of the collection's prestige value, the Dutch government, for several years, withheld permission to ship it out of the country.

Composed largely of silver pieces, rock crystal vessels, and precious jewels from the Renaissance and 18th century, the collection will be distributed among several dealers, to be shown for "worthy causes" before it comes up for sale in December.



WILLIAM SOMMER: *Apples*. Lent by Mr. and Mrs. Sol A. Baver

Late Praise for a Cleveland Painter

THERE HAVE BEEN FEW more colorful or creative figures among American artists than William Sommer, and at the same time probably few less well known outside their own precincts. Sommer, who died in June, 1949, at the age of 82, is now reaping posthumous honors of more than local dimensions. The Cleveland Museum of Art is giving him a big memorial show of 200 paintings, watercolors and drawings (to December 10). And during January, New Yorkers will get their first real glimpse of his work in two token shows, one at the Kraushaar Gallery, the other at the Bodley. Cleveland supplies a copious, illustrated catalogue containing quotes from Sommer's random writings.

The work in Cleveland's show has been selected largely from the later period of Sommer's life, for having been a lithographer with a family to support, Sommer was 60 before he was free to give his whole time to painting. He was one of those to whom the W. P. A. gave an opportunity to paint—and to paint in large dimensions—

WILLIAM SOMMER: *Marvin*
Lent by Mr. and Mrs. A. O. Bohme

when he was jobless. He executed a number of murals, among which the outstanding one is *Cleveland in 1833* in the Cleveland Public Library.

For the last 35 years of his life, Sommer lived in Brandywine, Ohio, half way between Cleveland, where he worked, and the rolling hill, farm country of Akron. During all this time, he took only one trip: to see two of his watercolors which were in a Chicago Art Institute exhibition.

Brandywine hills, the farms that lie among them, the cows, the horses, the children who were his neighbors—these he drew and painted again and again. They are as familiar as the many sketches of his wife, his grandchildren, a bowl of fruit, or vase of flowers. Limited in subject, he was unlimited in its interpretation. Spiral sunrises and sunsets in brilliant colors, trees that can be called "spinach" trees and "lizard" trees, Polish children as haunting as any of their German expressionist cousins, horses with feather tails—these are some of his trade marks. All are dependent on his very fine sure line which shows up most clearly in his drawings and washes.

Sommer might be called a poet's artist. Hart Crane recognized this when, after a visit to Sommer's studio one August morning in 1922, he went off to write "Sunday Morning Apples." Later, in New York, Crane tried to interest his friends in the drawings and watercolors about which he was so much excited. He succeeded in selling two drawings to *Dial* magazine and that was about the extent of Sommer's fame outside of Cleveland, (where he exhibited annually at the May Show and at the Ten Thirty Gallery) and Akron, (whose museum acted as agent for his works during the last years of his life). In both of these cities he has had a handful of rather shy but devoted admirers. They have found it hard to understand why he has never been more widely appreciated for they feel that he has translated not Brandywine, the small Ohio rural countryside, but Brandywine the Universe.



Ohio Watercolors Tour

THE OHIO Watercolor Society will open its 26th Annual Circuit Exhibition at the Columbus Gallery of Fine Arts on November 10.

Jurors Clyde Singer of the Butler Art Institute (elected the Society's new president on jury day), Israel Abramofsky, Dayton artist-teacher, and Charles Dietz of Pennsylvania's Westminster College, selected 51 works to make a cross-country tour following the Columbus showing, in addition to 33 which will be hung only at Columbus. Total: 84 exhibits.

Four prizes were handed out by the jury: \$100 to Emerson Burkhart for *Lobsters*, a diamond shaped study of clambering shellfish; \$75 to Roy F. Lichtenstein for an amusing fantasy, *Charioteer*; \$50 to William Blakesley for his melting *Landscape*; and \$25 to Margaret Riggs Mellon for her study of workmen titled *Trouble Beneath Sleeping City*.

After leaving Columbus on November 24, the Annual will be shown for a month at a time by each of the following: the Cleveland Museum, Athen's Ohio University, the Rochester Memorial Art Gallery, Youngstown's Butler Art Institute, Peoria's Bradley University, Kansas City's Nelson Gallery, the Cincinnati Museum, and the Canton Art Institute in Canton, Ohio.

Sport and Circus at Michigan U.

Instead of picking their own winners, from November 8-29 the sports-minded students of the University of Michigan are being treated to an art exhibition which sums up what a number of modern and not-so-modern artists have had to say about champions. Titled "Sport and Circus," this exhibition of some 80 paintings, drawings, and prints has been assembled from museums, art dealers and private collectors by Jean Paul Slusser, director of the University Museum.

The exhibits are about equally divided between sport and circus. In total, over 20 sports are shown: boxing seven times; wrestling and swimming, three times each; baseball and basketball twice; others, including football (not as popular among artists as it is with students at Michigan), in single items.

For boxing, Bellows' large *Dempsey and Firpo* was sent on from the Whitney Museum which also lent, for the circus, *After the Show* by Pierce, *The Flying Codonas* by Curry and Kuhn's *Blue Clown*.

Also in the category of sport are Winslow Homer's *Croquet Players* (from the Albright Gallery), and his *Fishing the Rapids*, *Saguenay River* (from Brooklyn). Kuniyoshi's *Swimmer* comes from the Columbus Gallery, Ben Shahn's *Handball*, from the Modern, as do Byron Thomas' *Pastime Bowling Alley*, Max Weber's *Wrestlers*, and "Pop" Hart's watercolor *Merry-Go-Round, Oaxaca*.

Two Calder drawings from Michigan's own collection are included in the show. So are drawings by Géricault, Rico Lebrun, Klee, and Tchelitchew. And among the prints there is a *Jockey* by Toulouse-Lautrec, as well as a Currier and Ives nod to our sport of sports, *American National Game of Baseball*.

Philadelphia News

By Dorothy Drummond

PHILADELPHIA: The 50th Anniversary of the founding of the Philadelphia Water Color Club, which was born with this century, is being celebrated in conjunction with that body's 48th Annual Exhibition at The Pennsylvania Academy of the Fine Arts where it parallels the 49th Annual of the Pennsylvania Society of Miniature Painters.

Had it been possible to pace the 1950 Water Color Exhibition with a selection of the work shown in 1902, the tremendous change in handling and in viewpoint of watercolor painting then and now could have been made startlingly clear. The present aggregate, numbering 511 papers—292 of which were invited and 219 jury selected from a total of more than 2,000 submitted—has a spontaneous vitality that gives it a more highly experimental flavor than is usual in an oil show of equal caliber and scope.

The stress on drawing, apparent in recent watercolor annuals here, strikes one as the natural outgrowth of draftsmanship (often delicately detailed) now being used as base for or accompaniment of color. Design via art chirography crops up in an astonishing number of the watercolors. Outstanding in linear quality plus color accompaniment are papers by Rolf Nesch and Paul Froelich, who, as a member of the jury, was ineligible for prizes.

Following the precedent of the past few years, the Water Color Annual turns itself into a little "International." In addition to work by U. S. artists in 33 states, there are entries from Belgium, Canada, China, Cuba, England, France, Holland, Italy, Norway and Sweden. The international aspect of the show merely serves to stress the growing universality of today's art idioms. Abstractions and semi-abstractions, were much to the fore.

Honors as usual must be weighed against a long list of eliminations built up by previous awards. It is interesting, however, to note that among this year's prizes the great common denominator of choice seems to have been over-all design. Thus there is similarity of trend if not execution in Karl Zerbe's *Palatial Front*, accorded the \$200 Philadelphia Water Color Prize, and Dong Kingman's *Triple Decker*, given the Pennell Memorial Medal by the Club's Directors (though it happens to be a watercolor, not a print or drawing) "for achievement in the graphic arts."

For Burchfield's *Autumn Wind* a special \$200 prize was given "in recognition of the artist's position as one of America's most distinguished watercolorists." The Dana Water Color Medal, given by the jury "for the best work in watercolor," went to William Thon for *Venus*; while the jury-given Eyre Medal "for the best print" singled out a somewhat confused color etching by Vera Burdich, with honorable mention to Miyoko Ito for his group of prints. Of all the honors, only the Eyre Medal awards went to jury admissions.

The Dawson Memorial Medal "for distinction in painting or drawing of flowers or gardens" went to *October Still-Life* by Andrée Ruellan.

[Continued on page 23]



KARL MATTERN: *Winter*. Kansas City Purchase Prize

A First Annual Show for Kansas City, Mo.

THE FIRST Mid-America Annual, a 12-state exhibition of 183 oils, watercolors, prints, drawings and sculptures, is a direct result of the recent forming of the Mid-America Artists' Association, a group of 150 artists who live in and around Kansas City, Mo. The show, chosen by Eugene Kingman of Omaha's Joslyn Memorial Museum, represents the cream of 636 entries from Missouri, Kansas, Nebraska, Iowa, Arkansas, Colorado, Oklahoma, Wyoming, Texas and New Mexico.

Prizes in this Annual total \$1,690. All, with the exception of a members' prize and a popular prize, were earmarked for purchase. Works acquired will be presented to the Nelson Gallery of Art and to schools and public institutions in Kansas City for the purpose of building up a city-wide museum of contemporary regional art.

Reporting on the show, local critic Thomas King Baker notes that though it is a regional, it has "little taint of local idiom" and, further, that it is a compendium of all "schools from Picasso, blue to Pollock green."

Entries, according to Baker, "underline the fact that art today is headed in no particular direction." He adds: "The abstractions and expressionistic paint-

ings, for the most part, fail to put across what the artist is trying to do. . . . This is particularly true of the oils, where experimental techniques caused paintings to fall apart." The representational landscapes and still-lifes fare better. Apparently Midwestern artists communicate best what they know best.

Karl Mattern's *Winter* (illustrated) and Frederic James' *Rush Hour*, the former an oil, the latter a watercolor, are examples of freshly stated, familiar themes. Both took purchase prizes. Another purchase, Will Freund's *Still-Life*, is characterized by a neat technique. Still other oil purchases from the show are Ganz Propper's *Christ in Fury*, Doel Reed's *Evening Mood*, Stuart Edie's *Yellow Triangle*, and Paulina Everitt's *Head of a Girl*.

Less derivation is seen among the watercolors and drawings. Purchases here were Laurence McKinin's *Exodus* and Glenn Bradshaw's *Boat in a Bottle*. Print purchases were Elliot Elgart's *Ritual* and David Bernard's *Fisherman's Wharf*.

Sculpture entries were few and far between, a by-now chronic condition in the Midwest. But a merited prize went to Charles T. William's handsome, abstract *Torso* in polished wood.

CHARLES BURCHFIELD: *Autumn Wind*. Penn. Academy Special Prize, \$200



Blithe Bemelmans

If LUDWIG BEMELMANS does not exactly summon up "spirits from the vasty deep," in his watercolors he does contrive to create the atmosphere of a past moment of luxurious living. Yet however amusing these lively papers are, they are the work of a serious artist, able with a few lines and a flooding of color to present an amazing characterization.

Bemelmans' acute perception is evidenced both in his witty summing up of the *dramatis personae* and in the appropriateness of the environs setting. The pontifical aura that is felt in *Pressed Duck*—in which the rite of its preparation is being carried out, while the head waiter stands by in such admiring approval that he actually bends backward—is a vivid rendering of this ceremony. One could well multiply instances of this ability to present the exact character of a place and its denizens, yet no description conveys the vividness of the Bemelmans scenes. (Ferargil, to Nov. 12.)—MARGARET BREUNING.



LUDWIG BEMELMANS: Waiter. Ferargil

Lawrence Documents

THERE WAS a series on the colored man's northward migration; then one on his life in the Coast Guard; now Jacob Lawrence documents a year spent in a mental institution, a phase of his life which is, happily, ended.

Painting in casein, in lighter tonalities than before, and employing a linear cartoon technique of abstraction-to-essentials, he shows patients moving absurdly in antiseptic worlds of cheerlessly bright color, sunlight and sky-light exposing every gesture.

Engaged in occupational therapies, lank-haired men and women paint, dance, play chess, weave and sew among geometrically disposed desks, easels and looms, or against patches of color.

Sedation shows a group of powerful, curiously anthropoid men in pajamas, staring with terrible interest at the bright little capsules of sedative spread before them on a table. Patients working in *The Garden* struggle to impose order by main force onto an up-rush of violently bright vegetation.

Clearly, nothing can destroy this artist's objectively discerning eye. (Downtown, to Nov. 11.)—JAMES FITZSIMMONS.



JACOB LAWRENCE: Sedation. Downtown

Dufy au Serieux

RAOUL DUFY's watercolors, with their decorative calligraphy and engaging lightness of touch, have long proved irresistible, but it is seldom that an exhibition of his oils, such as the present one, appears. In this show, the witty symbols and shorthand jottings give place to a studied seriousness of composition which brings weight and stability to forms and sets them in carefully considered spatial relations.

Somewhat allied to Dufy's watercolors is *Le Port de Marseilles*, the sun's rays almost touching the old drawbridge and the intense blue of scalloped waves crowded with craft. But *La Grille* brings no suggestion of the watercolors, its closely ranged bars of ornamental grill work just permitting glimpses of distant greens touched by red, under a sky of resonant blue. (Perls, to Nov. 20.)

—MARGARET BREUNING.



KURT SELIGMANN: Clio. Durlacher

Seligmann in Space

KURT SELIGMANN's recent paintings possess many fewer intricate juxtapositions of color and form than his previous ones. The majority of them employ a greater simplicity of large design. Moreover, the tremendous sweep of rhythmic movements is often halted by a play of inner, smaller rhythms. Brilliance of color happily persists in these paintings in unexpected relations. But a departure from pure abstraction is the inclusion of ponderable forms involved in a web of abstract patterning. Suggestions of spatial relations differentiate these paintings from the artist's earlier, two dimensional designs.

Monumental in pose, *Sibyl* recalls Michelangelo's *Delphic Sybil*, but its placing of the figure against a recession of gleaming, box-like steps marks Seligmann's ability to transform a familiar conception into a new, original mold. A striking canvas is the satirical *Age of Reason*, the lustrous blues and greens of its robot figures relieved by a focal cluster of forms, bronze-like in texture and color, emphasizing this artist's gift of suggesting metallic surfaces without the effect of actual solidity.

The real kingpin of the exhibition is *Flame of Revolt*, carried out in an all-over intensity of green with a few interpolations of black and white. The forms, scarcely more than indicated on the canvas, are lifted up by outflung draperies in a cadence of big rhythms. In such a work the artist not only displays the power of his creative imagination, but also his command of technical resources. (Durlacher, Nov. 7-Dec. 2.)

—MARGARET BREUNING.

Mementos of Kayn

IN HER POSTHUMOUS exhibition, Hilde Kayn, who died during the summer, spreads enchantment through her work, weaving color and linear patterns which echo and support one another in melodious phrasing. Yet for all the freedom of movement in her sarabands of dancing figures, each bodily gesture, each flutter of whirling skirt is co-ordinated in sound design. The bold sweep of her brushing, the vibrancy of her rich, yet never plangent hues imbue the graceful forms, set usually against a diaphanous flux of warm color, with an inescapable vitality.

Mrs. Kayn could present a dramatic episode with simplified intensity. In *The Avalanche*, with its helpless figures huddled below the descending juggernaut, or in *The Flood*, its waters sweeping away the struggling forms, the sense of terror is heightened by the big rhythmic movements of sky and sea, which melt into each other in cataclysmic turbulence—a veritable strife of elemental forces against which human beings are powerless.

Some canvases of Maine, carried out a year or so ago, have no brilliance of color, their cool, neutral hues seeming to be apposite with the bleak landscape.

Religious paintings shown here, such as *The Pietà* or "And They Followed Him," are personal translations of familiar themes, approached with reverence and sincerity, their deep emotional content never degenerating into any theatricality. (Milch, to Nov. 11.)

—MARGARET BREUNING.

The Art Digest

Lipton Metals

A DENTIST by profession, sculptor Seymour Lipton knows all about pleasure arrived at through pain. His current show—an exciting one—is witness to the experience.

Like Roszak and Ferber (the latter also a dentist), Lipton is of the metal welding contingent. The 23 sculptures in his show are made of sheet lead, iron, brass, bronze and slate, soldered together at the seams with lead. Fretted and worried, the lead is used sometimes to reinforce the sheet metal, sometimes to give textural interest, sometimes just for accent.

Lipton's world is a world of hostility, cruelty, frustration, but a world full of fierce beauty. Adversity is the core of his work. The titles give evidence: *Crossfire*, *Pietà*, *Martyr*.

A ribbon of sheet bronze, *Prisoner* spirals upward within constraining bars. But space flows through the linear forms and there is a tantalizing play between freedom and imprisonment, a play which seems to make the problem almost more mental than physical. Other pieces here are as suggestive. A cluster of reedy limbs stretch toward the ceiling to make an *Invocation*. At the top, the rigid matt gray feelers are cut off by a cupped form, its burnished surface catching the overhead light to respond with a sparkle, perhaps of hope.

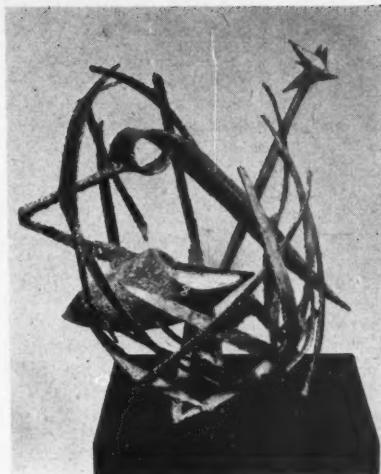
Earlier pieces in the show are heavier, more solid. But far and away the most effective ones are those which scissor the air with marvelous grace or with tremendous vitality to create an exciting kind of visual poetry. (Parsons, to Nov. 4.)—BELLE KRASNE.

Baizerman Memorial

LIKE ALL MEMORIAL exhibitions, the current one honoring Eugenie Baizerman, who died last December at the age of 50, is a comprehensive one, covering early to last works. Unlike most such showings, however, this one will introduce the artist to many visitors. For although she was a professional painter with a long and consistent production, Mrs. Baizerman held only two exhibitions during her lifetime: a debut show in 1938, another show two years ago when she exhibited along with her sculptor husband.

Mrs. Baizerman was an artist with a highly individual style which, once developed, never altered through uncertainty or confusion of aims. She was a lyricist whose joy in painting and love of color dominates all her work. Her style, a pointillistic one, describes form in broken flames of color so emphatic that figures, invisible at first, emerge with startling suddenness in many of the brilliant canvases. It is said that her husband once counted 826 color gradations in a single picture, a fact not hard to believe when one looks at the radiant *Lament of Venus*.

In addition to the paintings, the exhibition includes a memorable group of drawings. Here one sees Mrs. Baizerman's gifts shorn of enhancing color. With line alone she creates substantial compositions of richness and depth, drawings both able and moving. (Artists, to Nov. 9.)—JUDITH KAYE REED.



SEYMOUR LIPTON: *Jungle*. Parsons

Hofmann's Nature

IN THIS SHOW of new work, a variety of effects show us that Hans Hofmann is as mercurial as ever.

Hofmann states that his work is always based on Nature. Perhaps his use of the term is unorthodox, intended to include human nature, with its psychological states and mystic perceptions. Certainly Nature, actuality, has been abstracted to a far remove, and appears overtly only in *Reminiscences*.

Such paintings as *Push and Pull*, *No. 2* or *Magenta, Yellow and Black*—in which a chronometer-shape impinges on a square—seem altogether non-objective. If Nature was the starting point, it no longer seems relevant. Or is the term non-objective meaningless? These compositions, painted quite smoothly, seem concerned only with the exploration of tensions.

A more familiar Hofmann appears in the smaller paintings, where deep pigment is troweled, furrowed and smeared to produce an inside-a-crystal world of rich amorphous color. Perhaps it is Nature that is reflected in these, Nature as it might appear to a mystic absorbed in the contemplation of color-essences rather than appearances. (Kootz, to Nov. 13.)

—JAMES FITZSIMMONS.

HANS HOFMANN: *Fruit Bowl*, 6. Kootz

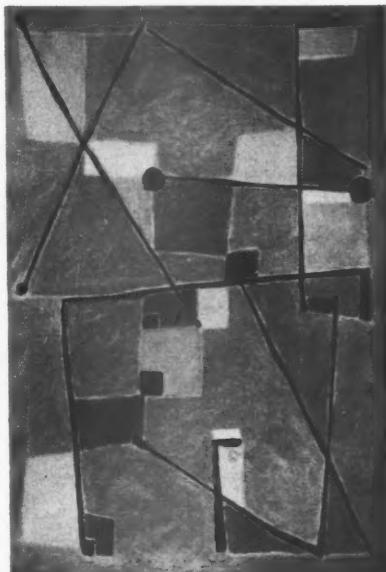


Youth: France vs. U. S.

PROVOCATIVE SHOWS are rarities, so the show of "Young Painters in U. S. and France" is a welcome though sometimes arbitrary affair. Arranged by Leo Castelli, the display brings together 30 young vanguard painters—15 comparative strangers from France and 15 American more-or-less-familiar. To "indicate similarity in painting direction," the paintings are hung in pairs, each Frenchman allegedly beside his American counterpart.

The trouble with making comparisons is the trouble with this show: similarities are more often than not superficial or accidental. Because two artists paint paintings which happen to look alike doesn't mean that two artists paint alike.

There is really no French equivalent for Jackson Pollock, though Lansky is offered as a parallel. Pollock lets the paint drip where it may. Lansky's is an orthodox method. To couple the two is to ignore the how and consider only the what of painting.



Georges Singier: *Harlequin*. Janis

For those who like to mull over painting, however, the arbitrariness of some of these comparisons will prove no obstacle. It may even spur the mind. How does Gatch, who uses reality as a springboard, resemble or differ from the non-objectivist Pallut? What affinities have Tomlin and Ubac, De Kooning and Dubuffet, Ernst and Singier? Does the vaporous, mystical Rothko legitimately pair up with the fudge-textured De Stael, despite resemblances in color and composition? Is Hedda Sterne's invention a match for Da Silva's dream world *Corridor*?

Those who enjoy guessing games can have their own good time by ignoring labels and asking which twin is the American; or, better still, what makes the Frenchman French. To this reviewer, the Americans, by and large, seemed blander, the French more intense, more colorful, more apt to attack their canvases as if in return for injuries which they themselves sustained. (Janis, to Nov. 12.)—BELLE KRASNE.

FIFTY-SEVENTH STREET IN REVIEW

Reginald Marsh

Although Reginald Marsh has remained faithful to his favorite subject matter, he continues to experiment with the means of interpreting it. New works are done largely in the Chinese ink and watercolor mediums which have interested Marsh more than oils during the past years. And now, quite often, Marsh gives a classic air to characters performing in his rowdy social history of our times.

Marsh's affinity for such social commentators as Hogarth and Rowlandson is still evident, but, more strongly than ever, his admiration for Renaissance painting is felt.

This occasionally schizoid approach is seen in a Coney Island study, for example, in which some figures are drawn to point up their grotesque shapes, while several others strike surprisingly heroic poses.

As a rewarding display of draughtsmanship, the show hits its most satisfying note. The tonal range achieved in the ink drawings is rich and lovely, and watercolor is handled with a fluent touch. (Rehn, to Nov. 11.)—J. K. R.

Enrico Donati

Small electronic and music-making instruments are dissected, flattened and rearranged in smoothly painted, zigzagging panes of glowing color and apart from titles and occasional telltale strings or keys, little remains to indicate the origins of Enrico Donati's syntheses. Essentially, his is an art of reconstruction rather than abstraction, hence its tendency to be decorative.

Often these geometric segments seem to be piled on a stage, surrounded by crisscrossing beams of light or the shadows of distant curtains. These are "metaphysical" perspectives, derivable from Chirico, but there is none of Chirico's melancholy suggestiveness here, and Donati's unreal objects seem as tangible, as real, as a pile of tin cans. (Rosenberg, to Nov. 11.)—J. F.

Morris Blackburn

In spacious, solidly painted oils, at times reminiscent of Ben Shahn, Blackburn invokes the nostalgia of urban outskirts.

B. J. O. NORDFELDT: *Sea, Rock and Fish*. Passedoit

Two complementary approaches shape this work. At times he works directly and quite loosely, color establishing a quietly lyrical mood in frankly representational paintings of beach and dock scenes. At other times, treatment is more abstract; the walls, billboards, streets of semi-industrial areas are widely spaced, painted flat, in strong, dramatic colors, to achieve a near-poster effect.

In *Street Scene* non-objective elements—a red bar on a white square, a white scribble on a patch of grey—appear startling among telephone poles and brightly colored factory walls. Elsewhere formal considerations and poetic mood are more convincingly reconciled. Instead of the arbitrary introduction of non-objective effects, essentially abstract aspects of actuality—a small bright poster on a dark wall, a row of ladders dark against a white wall—are stressed. (Luyber, to Nov. 11.)—J. F.

Maurice Utrillo

Maurice Utrillo's paintings, comparatively recent ones, indicate the abandonment of his "white period." His palette now is set in brilliant hues. Bright reds and greens vie unashamedly with each other or are set off by a wide area of gleaming yellow. He paints Montmartre, of course, but instead of making the austere grandeur of Sacre Coeur the chief protagonist of his scenes, he merely allows its distant white dome to form part of the *mise en scène*.

Utrillo's ingenuous delight in discovering charms in the humble purleus, which no one previously had suspected, continues unabated. He concentrates on the windmills of Montmartre, particularly the once-famous *Moulin de la Galette*. A surety of even brushwork supplants the impasto of much of his early work. (Niveau, to Nov. 14.)—M. B.

Ben Benn

To his oil landscapes and still-life arrangements, Ben Benn brings an authoritarian eclecticism, vigorous brushwork and a consistently fine color.

Treatments range from an expressionistic study of a farm, built up with over-lapping brush strokes of rich, lusciously thick pigment, to the quite

abstract *Incoming Tide*, crashing waves being bands or blurred masses of luminous color. Along the way Benn pauses to sketch a group of people on horseback, using black pigment instead of charcoal, in a way reminiscent of de Segonzac.

There is a great deal of lyrical charm to this work, and there is more than that whenever vigorous black structural accents save it from becoming decorative. (Hacker, to Nov. 11.)—J. F.

B. J. O. Nordfeldt

More abstract in form, richer in color, but just as lyric in content are the new paintings by B. J. O. Nordfeldt. Four oversize canvases, two landscapes, a still-life and a fish composition key the mood of a show that sings of the rhythmic grace and harmony of nature.

Like visual music is the beautiful *Green Woods*. Tall dark trees frame the stage-like composition on either side. Stretching far back in the center are broken color-forms of other trees, set like counterpointing notes to give range.

More tranquil and dream-like is *Sea, Rock and Fish*, with its appropriate but unreal color and gentle movement. The big landscape *Fall*, and the smaller *Pigeons and Grapes* are other distinguished works by a sensitive and accomplished painter.

Happily, Nordfeldt's one disturbing mannerism—the self-conscious, stilted way in which he sometimes manipulates design movement—is seen less here than in past shows. (Passedoit, to Nov. 18.)—J. K. R.

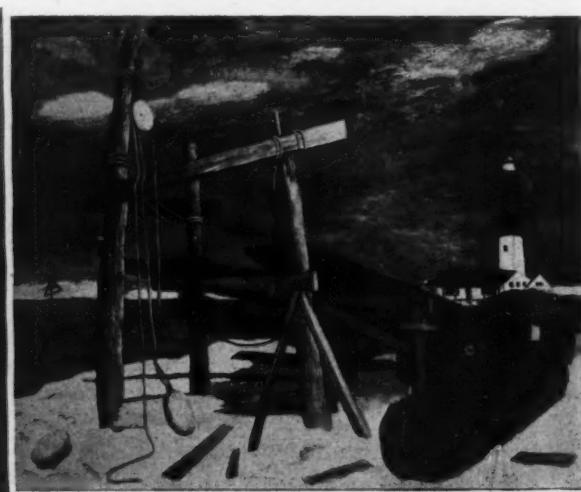
"The Artist in the Machine Age"

One swallow may not make a summer, but one Villon as beautiful as *La Grande Fauchaise Aux Chevaux*, a prismatic flickering of delicately intense colors, defined by incisive, architectural scraps of line, and just completed, should make 1950 memorable.

Four fine examples of Villon are included in this show which is intended to point up the response of certain contemporary painters to the machine. Actually the machine—except with Léger and less overtly with Delaunay—is coincidental. This is French art at its lyrical, decorative best.

Léger, represented by seven examples from 1918-1920, juggles the cylindrical shapes of his invented machines among

MORRIS BLACKBURN: *Barneget*. Luyber





REGINALD MARSH: *Dock End*. Rehn



GEORGIA O'KEEFE: *Poppies*. American Place

vast perspectives. Four Delaunays illustrate experiments with pure color. The Eiffel Tower soars diagonally up and out of a very large painting, across a quilt of related colors.

The two Dufys, in which the brush is used as a pencil, are fine, but have nothing to do with the machine age and nothing to do with the other paintings. (Carré, to Nov. 18.)—J. F.

Kahlil Gibran

Lovely shimmering opalescent color, finely tenuous line, and an overall feeling of lunar magic give Kahlil Gibran's paintings a subtle and sometimes moving mystic quality.

These are intuitions of a moonlit, undersea, half-revealed poetic reality. But a greater tightening of these sensitive perceptions into a coherent design is needed before they can be felt as more than fragmentary insights and encounters. (Levitt, to Nov. 4.)—P. L.

Georgia O'Keeffe

Georgia O'Keeffe's recent paintings—which comprise the final show of An American Place—have much the same

themes as before, yet from the artist's freshness of vision, each canvas becomes a completely new conception. The purity of her color and the precision and elegance (here, one and the same things) of her designs are always amazing. Delicacy and strength combined lend authority to all her work.

The paintings of trees made special impression, as they seemed a new and significant phase of Miss O'Keeffe's expression. *Early Spring Tree* shows a sturdy bole thrusting upward with intricate ramification, each of the bare boughs touched at its extremity by a veil of misty crimson.

Miss O'Keeffe's gift of conveying emotion through color was never more marked than in the splendor of *Poppies*, the pale pink petals opening up to reveal the blue and red of the corolla. Incandescence of the whites in the symbolic *Spring* is like a touch of magic. (American Place, to Nov. 26.)—M. B.

Ogden Pleissner

For the deep pleasure that comes from looking at paintings by a contemporary artist who knows his craft

supremely well, the current exhibition by Ogden Pleissner is a joy. Here in a large group of oils and watercolors of France is a kind of leisurely, expert painting not often encountered.

Unlike most contemporary artists, Pleissner is more concerned with realistic rendering of subject than with exploration of problems of form and color. His subjects are usually places, scenes carefully observed but imaginatively remembered so that one particular aspect—its mood, light, texture or depth—dramatizes the scene. The soft coloring of wet buildings and pavement gives *Paris in Rain* its special flavor. *Cast Shadows* make the brooding character of another street scene.

The excellent watercolor group ranges from a bright crisp *Honfleur* to subtle wash drawings. An interesting contrast of styles is seen in the watercolor and oil versions of *Villeneuve les Avignon*. While the oil gains effectiveness from opposing areas of light and dark, the watercolor succeeds with less sharply defined gradations of greys to black. (Macbeth, to Nov. 18.)—J. K. R.

KAHLIL GIBRAN: *Bird*. Levitt

OGDEN M. PLEISSNER: *Villeneuve les Avignon*. Macbeth



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Alex Redein

Sunny to turbulent landscapes of such artist-favored country as Woodstock, Monhegan and Cape Cod make up a lively painting show by Alex Redein. Deep color and swift, slashing brushstrokes characterize many of the pictures, which show increased mastery of form since the artist's last exhibition. Strongly expressionist and well-disciplined are two outstanding rock and sea pictures, *End of Summer* and *Monhegan, 1950*. (Salpeter, to Nov. 11.)

—J. K. R.

Esteban Vicente

For his first one-man show since 1939, Esteban Vicente, whose adult art career began about 30 years ago in Barcelona, has assembled a group of graciously disciplined oils and collages.

Working altogether on the picture plane, he scatters vaporous patches of tastefully lyrical, post-cubist color. Over and among these areas of color, scraps of black line dart, skip and gracefully swerve, not to outline recognizable forms but rather to serve as exclamation points or counterpoints, and to build up tensions in a purely visual experience. (Peridot, to Nov. 25.)—J. F.

Cleve Gray

"Youth and Age," Cleve Gray's fourth solo show, is the first in which the young cubist-tradition artist makes a break with landscape. With a single exception, this is a show of people rather than places and moods.

The transition from out- to indoors seems to have cramped Gray's style. Broad planes, which gave his landscapes an expansive quality, have been broken into small, chiseled facets. Color, formerly clear or pastel is now an acid and sometimes turgid yellow-blue-green palette. Mood has shifted from lyric to melancholic.

Light, important before, is more so now because Gray makes it a dramatic factor. Candlelight, lamplight, or a pale beam filtered through an open casement substitute for broad daylight.

There is a tendency to monotony and self-consciousness here. But at its best—*Boy with a Cutlass* or *Old Woman Sewing*—this is a show of quiet poetry, of solid composition, of meditative spirit. (Seligmann, to Nov. 18.)—B. K.

Franz Kline

In a group of very large, black and white paintings, Franz Kline shows that he can really let himself go. Thick lines and streaks of black dash or swirl across a palette-knifed expanse of white or grey to form asymmetrical scaffoldings and tensely, precariously balanced squares or circles. Assuredly these paintings hit the eye and arrest the attention, as any explosive spectacle will. But after the initial shock, engendered by stark largeness, one realizes that nothing remains to engage the mind or the emotions.

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The Art Digest

For this reviewer, several small ink-wash drawings, involving similar tensions but of greater complexity, are more rewarding. These are a logical abstract development from Kline's earlier etching work. (Egan, to Nov. 4.)—J. F.

Cock Van Gent

Cock Van Gent is a promising young Dutch artist who came to this country four years ago. In her first New York show she reports her impressions of America, gained through travels from Maine to California.

An inventive, exploring draughtsman, Miss Van Gent shows watercolors, drawings and a few oils, all chosen to reveal the wide scope of her interests. Too young to have developed a mature style, she offers instead an exuberant and talented array of work: a small classic landscape; swift, economical watercolors, Oriental in approach; and contrasting social comment painting filled with warning symbols. (Weyhe, to Nov. 15.)—J. K. R.

Wolfgang Behl

Wolfgang Behl, who teaches sculpture at Richmond Professional Institute, Virginia, brings to his first New York one-man show interpretations of human and animal forms made in a variety of materials and styles.

With quiet authority Behl stresses mass and essential structure. Small bronze figures—a mother and son, artist and model, seated athlete—recall Henry Moore. Others incorporate an almost Gothic stylization.

A crab, a small frog—just right for grasping and throwing—resemble stones washed up on a beach or partially carved by some primitive. *Bird in Flight* could be softly waxed driftwood.

Most impressive to this reviewer were *Pomona*, a lead, pre-dynastic figure of the ancient goddess, full-breasted, full-bellied; also a rather pelvic amulet, *Tertium Quid*, shown in two versions, one of lead, the other, larger and somewhat decorative, of cedar polychromed in gold and brown. These have the evocative quality of authentic symbols. (Bertha Schaefer, to Nov. 11.)—J. F.

"Selections, 1950" at Matisse

In this show of the great names of the school of Paris, woman appears seductively, indeed, in a characteristic Modigliani reclining nude, her hand placed as Titian might have prescribed. But in a 1950 Dubuffet she appears much less seductively as a gelatinous lavender mass of womanhood, scraped out flat onto a scarred brown field. So might the fat lady of the circus appear if run over by a steam-roller.

Very fine is a recent Matisse still-life of a pineapple on a table, segmented with slashing black lines and filled in with clean bright oil washes.

Other high points are a 1928 Tanguy of phosphorescent larvae on a black beach, and a 1950 oil by Giacometti—

a man freely sketched in charcoal-like strokes on a mother-of-pearl ground.

Surprise of the show is a 1920 fauvist, Gauguinesque Miró, a portrait of a man seated before a detailed Japanese print. (Matisse, to Nov. 18.)—J. F.

Abstraction Today at The New Gallery

In a group show which indicates many of the more recent New York trends, along with Resnick's anemic de Koonings and Jackson's embarrassing homage to Jackson Pollock, there is some excellent work.

Corrado di Marca-Relli achieves in *Ivel* an economy and elegance to please a mathematician or a lover of Mozart. Sinuous, widely spaced black lines interact against a mist of burnt oranges. A harmony of tensions results, and one is satisfied. This work is completely thought through.

Franz Kline shows a fine centrifugal swirl of curiously sub-aquatic forms in an ocean of beautiful blue. In his very distinctive painting *The Wilhelms*, Friedebald Dzubas arranges multi-colored fragments against splintered rock forms. The result might be an hallucinatory Rider Haggard world high in the mountains. (New Gallery, to Nov. 18.)—J. F.

Jeanne Reynal

A new and arresting form of mosaic is displayed in the exhibition of work by Jeanne Reynal. First glimpsing of these sparkling surfaces leads to the conclusion that the artist, like Grandma Moses, has scattered bits of mica over her designs. But the actual procedure is far different. Miss Reynal has laboriously prepared squares of colored stones to set into her patterns, adding occasional detail of brushwork to enhance their glittering effect. The resulting designs, with their thrusts of pink streamers or vivid areas of turquoise blue, possess a rhythmic fluency which one does not associate with mosaics.

The panels are on a large scale, immediately suggesting their suitability as murals. Few mural decorations would appear to be better adapted to combine with modern architecture or furnishings. (Hugo, to Nov. 4.)—M. B.

Pablo Burchard

A Chilean painter and teacher, here on a fellowship, shows vigorous, well-ordered prints, and wildly inventive paintings.

His lacquer paintings are gaudy, glittering antipastos of bottle caps, fragments of pottery and glass, matches, wire filings, silver foil and shells, imbedded in enamel lacquers which have trickled and fluxed into patterns suggesting a mountain range, a bird, a Mayan warrior. Outlines are picked up in black or sealing-wax red.

All this may be entertaining, but this reviewer was far more interested in Burchard's linoleum cuts and lithos. [Continued on page 26]

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Old Masters at Parke-Bernet

ON NOVEMBER 15 at 8 P.M., the Parke-Bernet Galleries will put on the block a group of old master paintings from the estate of the late Samuel Hartveld and from other private collections. The pictures comprise a varied group, dating from the 15th to the 18th centuries and including many examples of the Italian, Flemish and Dutch schools with some works of French and British painters also present.

There are many interesting items in the portrait section, among them a Guardi portrait of *Prince Gradenigo*. This is a full-length portrait of a young boy walking across fields and turning his head back to the left. (Also to be sold are a sketch and an oil of Guardi's more familiar Venetian scenes.) Accompanied by Lionello Venturi authentications are a Bronzino portrait of *Eleanora de Toledo* and a Vivarini painting of an anonymous young Venetian nobleman. There are several Van Dycks, among them *Portrait of a Man*, the picture which was erroneously recorded as being part of the Johnson collection in Carl Schaeffer's *Klassiker der Kunst*. *Madonna with the Cherries*, of the school of Joos Van Cleve, bears a Friedlaender authentication. Paintings by Mazzola, David Teniers the Younger, Van der Heyden, Flinck, Tintoretto, Van Reymerswaele, Van Balen, Bellini, Froment, Palmezzano, Zaganelli, Jacopo del Sellaio, Botticelli, Bottega, Siberechts, and Hoppner are among others carrying letters of authentication from various scholars.

The paintings will be on exhibition at Parke-Bernet from November 11 until the evening of the sale.

Primitive Art at Kende

One of the big events of the Kende Galleries' season will be the sale, on Saturday afternoon, November 11, of primitive art from the estate of the late Frederick Knize, of New York, Paris and Vienna.

During the Nazi occupation of Austria the collection was confiscated and kept on exhibition in the Vienna Museum of Natural History. After it was restored to Mr. Knize in 1945, part of it was exhibited in the Brooklyn Museum.

Represented in the collection is primitive art of Africa, Mexico, Guatemala, Costa Rica, Columbia, Venezuela, Ecuador, Peru, Bolivia, Melanesia, Polynesia and Eskimo Regions. Most of the items are of artistic and ethnological interest.

Among the African sculptures are wood carvings from the Belgian Congo Gabun, Ivory Coast and Liberia. There are also many masks. One of these, from the Bakota Tribe, is brass and copper on wood. Rare Benin bronzes, one an ornament with small bells, another a large, completely preserved plaque, finely engraved and having on it a snake in relief, are other offerings of the sale.

Nov. 6-25

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From Mexico come carved stone figures, onyx and granite masks, jade carvings, and some pottery vessels.

There are also some Eskimo ivory carvings and a model of a umiak (the Eskimo family boat) from Point Barrow, Alaska.

Included among the Polynesian pieces is a Maori head and bust with European letters on the breast, probably part of a house post.

The entire collection will be on exhibition at the Kende Galleries from November 4.

Auction Calendar

November 2 and 3, 2 P.M. Parke-Bernet Galleries: English furniture & decorations. Property of Eric Richter & others. Also Chinese mineral carvings, English silver, prints, Staffordshire ware, samplers, table porcelain & Oriental rugs. Exhibition from Oct. 28.

November 3, 1 P.M. November 4, 12 M. Plaza Art Galleries: Furniture & decorations. Nov. 4 sale mainly American antiques, primitive paintings. Exhibition from Oct. 31.

November 3, 8 P.M. November 4, 2 P.M. Parke-Bernet Galleries: Paintings of various schools and other art property. Collected by the late Jacques Leon Stern. French paintings, chiefly late 18th century include *Portrait of a Lady and Hyacinthe Rigaud* by Nicolas de Largillière; *Port de Rochelle* by Claude Joseph Vernet; by Jacques Louis David companion portraits of *Madame Pécoul and Monsieur Pécoul*, and *Telemacque et Eucheris*; a sepia wash, *Taureau de la Campagne Romaine* by Fragonard painted during the artist's visit to Italy; *La Marquise d'Anglure* by Jean Baptiste Perronneau; *Hubert Robert's Ruins*; *The Crowning of Love* by Marguerite Gerard; and Francois Clouet's *Louis de Bourbon, Prince de Condé*. Works by Dutch masters include *Father and Son* by Gerard Terborch; companion portraits by Thomas de Keyser; *Hunting Scene* by Philip S. Wouwerman; *Tavern Scene* by David Teniers the Younger; *Portrait of a Lady* by Ferdinand Bol; *Head of a Bull* by Paulus Potter. There is also Sir Joshua Reynolds portrait of the Rt. Rev. John Thomas Bishop of Rochester, the tempera on paper *Christ Among the Doctors* by Paolo Veronese, the *Adoration of the Magi* by the Master of the Von Groote Adoration, *The Three Sisters* by Angelica Kauffman, *Harbor of Trouville* by Eugene Louis Boudin, *L'Etang a Ursins* by Renoir, and 17th & 18th century French pastels & drawings. Exhibition from Oct. 28.

November 6, 2 and 8 P.M.—Parke-Bernet Galleries: Sporting books, prints & drawings, many in color. Property of the estate of the late Henry L. Straus. Includes works by James Ward, Herring, Sextie, Sartorius, Seymour, Stubbs, Pollard, Ferney, Aiken, Wolstenholme, Wootton, Gooch & others. Exhibition from Nov. 2.

November 8, 8 P.M. Parke-Bernet Galleries: British sporting paintings, drawings & prints. Property of the estate of the late Henry L. Straus. Includes works by James Ward, Herring, Sextie, Sartorius, Seymour, Stubbs, Pollard, Ferney, Aiken, Wolstenholme, Wootton, Gooch & others. Exhibition from Nov. 4.

November 8, 9, 10 and 11, 1:45 P.M. Parke-Bernet Galleries: English & French furniture, porcelains, lamps & other decorative objects. Liquidation of the stock of the Questers. Also small group of paintings & drawings of various schools. Exhibition from Nov. 4.

November 11, 2 P.M. Kende Galleries: Primitive art. Property of the Estate of the late Frederick Knize. Art objects made by primitive peoples of Africa, the Americas & the Pacific Islands. Exhibition from Nov. 4.

November 15, 8 P.M. Parke-Bernet Galleries: Flemish, Dutch & other old masters. Property of the estate of the late Samuel Hartveld & others. Includes portraits by Van Dyck, Cornelis de Vos, Guardi, Vivarini, Religious paintings by Maître de Saint Gudule, Froment, Botticelli & Bottega, Siena, Zagnelli, others. Exhibition from Nov. 11.

November 17 and 18, 1:45 P.M. French 18th century furniture & decorations. Property of Mr. & Mrs. James Campbell Lewis. Exhibition from Nov. 11.

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The Art Digest

Philadelphia News
[Continued from page 15]

The 49th Annual of The Pennsylvania Society of Miniature Painters reveals a decided swing toward landscape-in-the-little as opposed to the traditional portrait, the exhibition being almost evenly divided between the two. Awards, in general, went to the traditional portrait. Alexandrina R. Harris won the Society's Medal of Honor for *My Old Prof.*, J. B. W., Virginia H. Irwins *My Son* took the \$100 D. J. McCarthy Prize. A portrait of *Mary E. Dix* by Eulabee Dix took the Society's \$100 Prize. The Society's \$25 Prize, the only award earmarked for landscape or still-life, singled out *Magnolia* by Grace Collier. Both annuals continue through November 26.

Leon Sitarchuk's one-man debut at the Dubin Galleries presents the work of a sculptor-painter who combines sense of structure with an individual palette. His study of form via sculpture has aided materially in giving him a feeling for solidity; while a painter's training in design yields satisfying disposition of objects within a given space. Sitarchuk strikes one as a young man in the vanguard of those who are emerging from adulation of French moderns to a more personal adaptation of their methods and theories.

League Buys from Jubilee Show

BOOSTING by \$390 the sum set aside for purchases from its Diamond Jubilee Exhibition, the Art Students League has announced that the following items were bought at a total cost of \$7,890:

Seven oil paintings include Jon Corbino's *Crucifixion*, Ernest Fiene's *Wreck No. 1*, Lynn Fausett's *Ranch in the Sun*, George Grosz's *The Crucified Ham*, Richard Lahey's *Ruth Ann*, Sidney Laufman's *The Road*, and Everett Shinn's *Paris Theater*.

The lone sculpture purchase is Robert Laurent's *Music*; the single watercolor, John Taylor's *Ramparts No. 3*.

Prints by Alice Standish Buell, Joan Coleman, Victoria Hutson Huntley, Armin Landeck, Helen Miller, and Margaret Sussman were also purchased.

Salmagundi Club's Annual Prizes

Two prizes and two honorable mentions were given out—all for drawings—in the Salmagundi Club's Annual Black and White Exhibition (to Nov. 3). The \$50 Club prize went to Ernest D. Roth for *Bridge at Sosspel*; the \$25 Digby W. Chandler prize went to James Carlin for *Washing Bo-Bo*. Honorable mentions went to Edward A. Wilson and Charles Harsanyi.

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Paintings of The Madonna by Botticelli and Bottega Zaganelli, Sellaio, Palmezzano and other religious works by the Master of the Pflockschén Altarpiece; Tintoretto; Maître de Saint Gudule; Nicolas Froment; Herri Met de Bles

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THE MATERIAL SIDE

By RALPH MAYER

Artists' Oil Paints: Part I

WHY DO I USE the word "artists'" to qualify the title of an article about oil paint appearing in a periodical devoted to matters of interest to the art world? It may be taken for granted that the reader doesn't expect to find a discussion of matters relating to the paints which decorate and preserve his house, barn or office equipment in these pages; but too few people realize that there is indeed a world of difference between ready-made, industrial coatings and paints of interest to the art world. The "paint is paint" attitude is taken not only by some picture owners, but by some picture makers as well, and so it may well be of value to look into the very special requirements and the established criteria for artists' oil paints.

Historical Aspects

The circumstances which surround our choice of painting materials and their methods of application have certain parallels with those of other times. In his book, Cennino Cennini, a 14th-century painter, tells his students and colleagues how to make easel paintings in egg tempera, and how to paint on walls in fresco. He speaks of what materials to use, how to prepare them—even how to become an artist. But when it comes to oil painting (with which he was perfectly familiar), he mentions it only in connection with painting walls and woodwork, or painting on iron or textiles for tournament trappings and banners. The monk Theophilus, writing two or three hundred years earlier, relegates oil painting to a similar status. This was not only because in those days the available oil-painting materials were insufficiently refined and developed for use in permanent painting of a fine arts or monumental character, but (as I have mentioned elsewhere) more because the existing styles of art were served precisely by the accepted methods—egg tempera and fresco. These methods followed a pattern: their total effect was appropriate to the demand; their value as art media had been completely proved by masters. At the same time, there were a number of materials, universally employed in various trades and crafts, which were not accepted as artists' materials.

The group of crudely prepared oils and varnishes and mixtures of such oils with pigment were developed and refined into artists' oil paints under a different sort of patronage, and under a newly evolved set of esthetic tastes in the early 15th century. Later on, for a period of perhaps 200 years, their successful application to the fine arts was held to be a "discovery." There are still people who will answer "Jan van Eyck" if you ask them who invented oil painting, although this legend began to be disproved as early as 1781.

In the 18th and early 19th centuries, the painting and finishing trades developed a group of very facile and tricky meglips, varnishes and heavily leaded oils which, for a time, passed as old master materials. The impermanence

of their effects soon threw them into discard for trade as well as artists' painting. Yet some of these still arise from time to time as solutions to artists' problems.

Modern Paints

The oil painting technique which we now accept for easel pictures has been developed and standardized by centuries of use and acceptance. It has survived a great many changes in art forms without losing its popularity, undergoing only minor modifications of ingredients, and minor changes in methods of preparation and application. Despite certain shortcomings which may keep today's oil paint from being an ideal material for artists, and notwithstanding the existence of other excellent materials (which some artists adopt in order to utilize properties and obtain effects different from those of oils), it remains our best-liked, most universal medium for easel paintings. This is undoubtedly because of its many practical advantages and its very great flexibility.

In the past, the evaluation of painting materials and their methods of application was made by artists and scholars who studied their history, examined surviving old paintings and relics, and applied principles of chemistry, physics and industrial technology as they became known. Our criteria for artists' oil paints, and our ideas of what constitutes good practice in painting are (with minor modifications) those of about 1840.

However, our actual oil painting methods go back far beyond this. In their physical makeup, our pictures do not differ basically from those of Velasquez. The fundamental points of our procedure in painting pictures in oil do not differ from those set down by Vasari in 1547 in his chapters on technique. In this sense, our modern artists' oil paints are not modern at all. Rather they are present day versions of a set of materials and a technique which successfully culminated the major part of their development some 500 years ago. And before that they have a long record of cruder beginnings.

In my next article I shall continue to discuss the modern aspects of artists' oil paints. I plan to touch upon recent developments in their improvement, and upon the question of new materials to replace those which do not meet the demands of present day art.

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The Art Digest

Art in Chicago: Horses and History

By C. J. Bulliet

CHICAGO: Some little stir in society and horse fancying circles in Chicago is being created by Jane Llewellyn Ott, 23 (of the fashionable North Shore Hinsdale set), who is exhibiting "horse portraits" at Chicago Galleries Assn.

While she scarcely seems to live up to such extravagant claims as "competent critics say she will be the greatest, in her line, that the world has ever known," she does have a decided flair. So far as revealed in her 21 paintings on the walls, she has not yet endangered such artists of the past as El Greco, Rubens and Géricault, to say nothing of two or three of the *Courrier & Ives* painters. She even has a rival or two still in the running among established Chicago painters: Walter Krawiec, Julius Moessel and Eugenie Glaman.

Discounting the over-enthusiasm of her press agent, Miss Ott displays a strong sense of the dramatic in her equine portraits. She sizes up a horse much as a fashionable portrait painter sizes up a pretty girl, and to the best of an extraordinary ability makes a horse live up to her glowing dreams.

Horse owners are enthusiastic about her work, and they pay her good prices for her portraits of their favorites. Nearly all the pictures in her show are loaned by buyers. Those unsold are priced from \$500 to \$1,000. Miss Ott looks like a girl a good way along to a brilliant career.

On Nov. 19, exactly "four score and seven years" after Lincoln delivered his Gettysburg address, the Chicago Historical Society will open a 12-day exhibition of relics of the battle, including all the five copies extant in Lincoln's handwriting of his speech, Brady's photographs of the battle, and paintings and drawings that have appeared since.

Among the paintings displayed will be portraits done in their lifetimes of General George Gordon Meade, victorious commander of the Federal forces, and the more famous General Robert E. Lee, whom he defeated. Even more interesting historically are the photographs made of the battle by Matthew Brady and his assistant, Alexander Gardner. Gettysburg is the first of the major battles of the world caught by the camera, and Brady and Gardner had the extraordinary courage to "compose" their photographs, selecting incidents with the eye of a painter. The photographs are known to most attentive students of art history.

Thirty drawings by Paul Klee, ranging in date from 1911 to 1937, are being shown in the newly appointed Main Street Gallery, opened in the Main Street Book Store on North Michigan Avenue. Chicago, oddly enough for a rural western community, has no offi-

cially named Main Street. The store makes the odd claim that "of one book on Paul Klee alone," it sold more copies than of "Forever Amber." That ought to give some idea of the artistic standing of this particular segment of Michigan Avenue.

Another new gallery at the edge of the Loop, the Gordon Gallery, was given an October house-warming with a retrospective exhibition of work by Rudolph Weisenborn. The November show will be a full-scale display of recent work by members of the Chicago chapter of Artists Equity.

Nevada Passes, U. S. Shows

JURIES FOR the Metropolitan Museum's exhibition "American Painting Today—1950," to open December 8 in New York, have completed the winnowing of 6,248 paintings which were submitted from 47 states and by Americans residing in other countries. Nevada was the only state which sent no entry.

Between 300 and 350 paintings were finally selected by a jury composed of Francis Chapin, Howard Cook, Ogden Pleissner, Zoltan Sepeshy, Millard Sheets, Maurice Sterne and Esther Williams. Meeting in New York this group viewed 750 paintings which had earlier been selected by regional juries in Santa Barbara, Dallas, Chicago, Richmond and New York. Robert Beverly Hale, associate curator of the Metropolitan, who sat as a non-voting member of each jury, promises that the forthcoming show will "accurately reflect the best of all of our creative trends" and that it will be an exhibition "in which we Americans may feel justifiable pride."

Transparencies of Rome's Art Treasures

Paintings, frescoes, sculptures, relics and other art treasures from the Vatican and the famous Basilicas of Rome are depicted in a collection of 600 color transparencies produced by a team of expert color photographers. Supervised by Samuel Bronson, noted Hollywood producer, the project is allegedly the first of its kind.

The original transparencies are 8 x 10 inches and they have also been reproduced in 35mm slide films for home and school use. They may be obtained through International News photos.

Milwaukee Department Store Takes a Flier

A novel experiment in artist-patron collaboration is being carried on in Wisconsin under the sponsorship of Gimbel Brothers, a Milwaukee department store, which annually holds a statewide art competition. The 1951 contest will feature paintings done from sketches made from the air. More than 50 artists, winners in previous Gimbel shows, are being flown over the state to capture ideas for paintings for the "Airscape and Landscapes" show.

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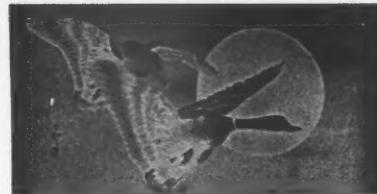
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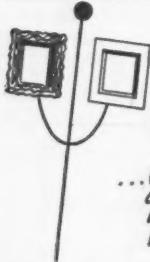
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57th Street in Review

[Continued from page 21]

graphs. A sharp, sinuous white line on black delineates the busy activity of a *Tortilleria*. The lithograph *Cuernavaca* is a dramatic, kaleidoscopic arrangement of architectural and religious relics. (Bodley, to Nov. 11).—J. F.

Minna Citron

A small exhibition recently showed Minna Citron prints, done since 1945 (at which date Miss Citron feels she joined the *avante garde*). Most of these graphics reflect the influence of Hayter's Atelier 17, sometimes all too mimetically. But when she releases herself from the clichés of her newly chosen idiom, Miss Citron's wit is sparkling and contagious, as in "Men Seldom Make Passes . . ." or *Mime*. (New School).—P. L.

John Rood

This highly eclectic sculptor, who teaches at the University of Minnesota, classifies his work into three groups. "Traditional" refers to the chunky peasant figures and sorrowful Biblical heads, chiseled out of hard woods, for which Rood is best known. "Primitive" refers to roundly, suavely simplified animal forms of beautifully veined woods and marbles. "Romantic" is the term he uses to describe the elongated, stylized teak figure of Joseph, as well as the near-abstract *Harp* (see last month's cover), and *Temptation of St. Anthony*, both of myrtle, polychromed to accentuate planes.

In all classifications, two things remain constant: Rood's preference for softened contours, and his wax-smooth finishes.

Cunning lighting and photographs suggesting various settings for sculpture stress Rood's interest in practical matters. (AAA, to Nov. 4).—J. F.

Lee Kalmer

Lee Kalmer shows cheerful oil and watercolor landscapes and neat pastel portraits in her first one-man show.

Miss Kalmer is at her best when she analyzes her subject in terms of its essential geometries and when she disciplines her color. But at times her color sense seems to quite desert her, and then sanguinary sunsets or other postcard effects are perpetrated. (Regional Arts, to Nov. 22).—J. F.

Erika Weihs

Shabby figures with drawn Shahn faces or pastel children pursuing joys as sweet and fleeting as ice cream are the subjects which Erika Weihs paints with more than a touch of Viennese *Weltschmerz*.

Mood is established through color, and maintained most successfully in the canvases which are thoughtfully de-

[Continued on page 29]

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The Art Digest

ART BOOKS

By JUDITH K. REED

Of Art and Armies

"*Survival: The Salvage and Protection of Art in War*" by James J. Rorimer, in collaboration with Gilbert Rabin. New York: Abelard Books. 291 pp. Illustrated. \$4.

When the Louvre opened its first exhibition after the liberation of Paris, special permission was obtained to include the Bayeux Tapestry. It was the first time the famous cloth had been seen there since Napoleon showed it to his generals in 1804. Shortly before the American, British and French dignitaries arrived for the formal ceremonies, it was remembered that the last line of the inscription on the tapestry read "The English Turned in Flight."

It was MFA&A (Monuments, Fine Arts and Archives) officer James Rorimer who was responsible for the tactful concealment of the last scenes of the tapestry in the display, for the sake of happy Allied relations.

Other adventures of Rorimer in Normandy, Paris and Germany make good if often sad-to-horrifying reading. One of his assignments was to track down Nazi loot, and a long documented account of the Einsatzstab Reichleiter Rosenberg, the Nazi looting agency, forms an absorbing chapter.

In addition to showing what the Allied armies did to prevent damage to historic monuments and art collections during the war and just after, Rorimer, now director of The Cloisters, also pulls no punches regarding some wanton destruction and looting by our armies.

Latest Books Received

ART-MAKING FROM MEXICO TO CHINA, by Jean Charlot (Sheed & Ward, \$3). A collection of critical essays.

THE ART OF ANIMAL DRAWING, by Ken Hultgren (McGraw-Hill, \$4). How-to-do-it studies of animal construction, action and caricature.

ART TREASURES OF THE VATICAN, by Bartolomeo Nogara (Tudor, \$7.50). A catalogue of masterpieces in the Vatican, with texts in English, Spanish, French and Italian.

CASEIN PAINTING, by Henry Gasser (Watson-Guptill, \$6). Methods and demonstrations by the artist author.

CIGAR LABEL ART, by A. D. Faber (Century House, \$4). Stories and reproductions of an aspect of folk art.

COLLECTION OF THE SOCIÉTÉ ANONYME: MUSEUM OF MODERN ART 1920 (Yale University, \$7.50). Catalogue of the collection presented to Yale by Katherine Dreier and Marcel Duchamp.

THE DRAW ANYTHING BOOK, by Arthur Zaidenberg (Harper, \$2.95). A primer for the beginner.

EARLY AMERICAN STENCIL DECORATIONS, by Janet Waring (Century House, \$10). A reissue of "Early American Stencils on Walls and Furniture."

EARLY NEW ENGLAND POTTERS AND THEIR WARES, by Lura Woodside Watkins (Harvard University, \$10). A comprehensive account with a check-list of potters and a bibliography.

FIVE ESSAYS ON PAUL KLEE, by Merle Armitage, Clement Greenberg, Howard Devree, Nancy Wilson Ross,

James Johnson Sweeney (Duell, Sloan & Pearce, \$5).

INTRODUCTION TO FUNCTIONAL DESIGN, by Richard Adams Rathbone (McGraw-Hill, \$3.75). An analysis of the composition factors which go into the making or enjoyment of art.

MODELLING AND SCULPTURE, by Albert Toft (Seeley, Service & Co.: Macmillan, \$4). An account of the various methods and processes used in these arts.

MUSEUM BUILDINGS, Vol. 1, by Laurence Vail Coleman (The American Association of Museums, \$10). A planning study with an appendix which chronologically lists and gives data on 482 museum buildings.

PERSPECTIVE DRAWING, by Joseph William Hull (University of California, \$3.75). Principles of perspective, applied and theoretical.

A PRIMER OF VISUAL ART, by Ernest Mundt (Burgess, \$2.50). An analysis of the principles of the visual arts.

SYMBOLS, SIGNS & SIGNETS, by Ernst Lehner (World, \$8.50). A pictorial treasury of symbolic designs.

ART OF THE NORTHWEST COAST INDIANS, by Robert Bruce Inverarity (University of California, \$10). A pictorial record of Northwest Coast Indian art objects.

Photo-Engravers 'Fun-Art'

After working over a hot zinc plate all day, the weary photo-engraver may well wend his way home to paints, brushes and canvas, to produce, judging by the Fourth Annual Exhibition of the Photo-Engravers Art Society, "fun-art" almost as painstakingly reproductive as his bread-winning labors.

Also in the exhibition, co-sponsored by the Photo-Engravers' Board of Trade of N. Y. and the N. Y. Photo-Engravers' Union No. 1, are works by photo-engravers who are better known as professional artists, such as Harry Hering, Henry Bankoff, L. N. Wilbur and the late Lester Ambrose. (Nat'l Arts Club, to Nov. 4.)

Public Library Displays Schomburg Coll.

The Schomburg Collection of Negro literature, history and arts, acquired by the New York Public Library through a Carnegie gift 25 years ago, will be on exhibition at the 42nd Street branch throughout November. The collection, based on that formed by the late Arthur Schomburg, Puerto Rican Negro scholar and bibliophile, is one of the most famous of its kind. It consists mainly of books and other literary material supplemented by native African masks, fetishes, weapons and fabrics, photographs and paintings.

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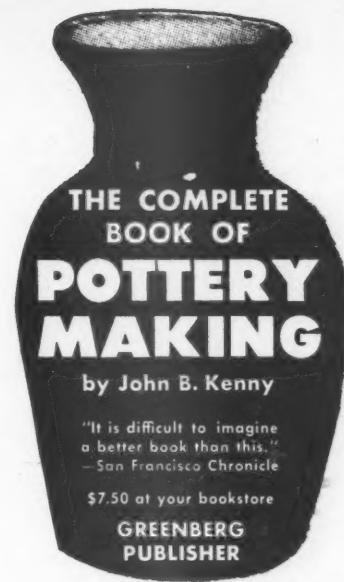
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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

Baltimore, Maryland

46TH ANNUAL EXHIBITION BALTIMORE WATERCOLOR CLUB. Jan. 16-Feb. 11. Baltimore Museum of Art. Media: watercolor, pastel, graphics. Entry fee, \$2 for non-members. Jury. Prizes & purchase prizes. Entry cards due Dec. 20. Write Mrs. P. Nelson, 212 Dunkirk Rd., Baltimore 12, Md.

Hartford, Connecticut

41ST ANNUAL EXHIBITION CONNECTICUT ACADEMY OF FINE ARTS. Jan. 26-Feb. 11. Avery Memorial. Media: oil, tempera, sculpture, black & white. Entry fee. Jury. Prizes. Work & entry cards due Jan. 13. Write L. J. Fusari, Box 204, Hartford 1, Conn.

Minneapolis, Minnesota

1ST NATIONAL PRINT EXHIBITION. Dec. 6-Jan. 19. Media: all except monotypes, executed within the last 18 months. Entry fee \$1. Two entries allowed. Entry blanks & fee due Nov. 10. Prints due Nov. 17. Jury. Purchase prizes total \$600. Write University Gallery, 310 Northrop Auditorium, University of Minnesota, Minnesota 14, Minn.

New York, New York

9TH ANNUAL EXHIBITION AUDUBON ARTISTS. Jan. 18-Feb. 4. National Academy. Jury. Medals & prizes. Entry fee \$3. Entry cards & entries due Jan. 4. Write Ralph Fabrl, 1083 5th Ave., New York 28, N. Y.

CATHOLIC ARTISTS GUILD GROUP SHOW. Dec. All media. Open to amateurs & professionals. Entrants should state in which category they wish to be placed. No entry fee. Wall space allocated in accordance with time of receiving applications. Write Catholic Artists Guild, 30 West 16 St., New York, N. Y.

4TH ANNUAL EXHIBITION, KNICKERBOCKER ARTISTS. Feb. 5-17. Laurel Gallery. Media: oil, watercolor, casein, pastels, prints & small sculpture. Entry fee \$5. Work due Jan. 29. Write John J. Karpick, 115 Cabrini Blvd., New York 33, N. Y.

Peoria, Illinois

NATIONAL PRINT EXHIBITION. Jan. 24-Feb. 21. Jury. Awards. Entries due Jan. 6. Write Ernest Freed, Director, School of Art, Bradley University, Peoria 5, Ill.

NATIONAL STUDENT EXHIBITION OF COMMERCIAL ART. Feb. 11-Mar. 10. Open to students of advertising art and illustration. Jury. Prizes. Work due Jan. 30. Write to Ernest Freed, Director, School of Art, Bradley University, Peoria 5, Ill.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION EX-

HIBITION. Art Association Gallery, Dec. 3-Jan. 3. Media: oil, watercolor. Yearly dues \$3. Fee \$1 per painting. Prizes. Entry cards due Nov. 15. Work due Nov. 27. Write to Curator, St. Augustine Art Association, P. O. Box 444, St. Augustine, Florida.

Washington, D. C.

22ND BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS. Mar. 31-May 13. Media: oil, oil-tempera, encaustic. Jury. Prizes total \$5,200. Entry cards due Feb. 3. Works due Feb. 9 in Wash. or New York. Write Corcoran Gallery of Art, Washington, D. C.

54TH ANNUAL EXHIBITION WASHINGTON WATERCOLOR CLUB. Dec. 8-29. Smithsonian Institution. Media: watercolor, pastel, graphics. Entry fee \$1. Jury. Entry cards due Nov. 25. Work due Dec. 2. Write M. L. Comegys, 3126 Quie St. N. W., Washington 7, D. C.

Wichita, Kansas

20TH ANNUAL EXHIBITION OF CONTEMPORARY GRAPHIC ARTS. Jan. 7-29. Wichita Art Association. Jury. Purchase prizes. Work due Dec. 9. Write Mrs. M. G. Schollenberger, 401 N. Belmont Avenue, Wichita, Kans.

REGIONAL SHOWS

Seattle, Washington

NORTHWEST PRINTMAKERS EXHIBITION. Nov. 29-Dec. 17. Henry Gallery. Open to residents of Wash., Ore., Idaho, Mont., & Wyo. Entry fee \$10. Jury. Purchase prizes. Entry blanks & work due Nov. 15. Write Mrs. Wm. F. Doughty, 718 E. Howell St., Seattle 22, Wash.

Washington, D. C.

5TH ANNUAL AREA EXHIBITION. Jan. 20-Feb. 25. Open to artists residing within 50 miles of Washington. Media: oil, tempera, encaustic, watercolor, gouache, casein, graphics, drawings, sculpture, ceramics completed within past two years. Jury. Registration fee \$50. Entries due Dec. 28 & 29. Write Mrs. Anne Crosby, Corcoran Gallery of Art, 17th St. & New York Ave., Washington, D. C.

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ROME PRIZE FELLOWSHIPS. Oct. 1951-52. Open to U. S. citizens capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. All applications due Feb. 1. Write American Academy in Rome, 101 Park Ave., New York 17, N. Y.

Washington, D. C.

NATIONAL WILDLIFE FEDERATION POSTER CONTEST. Open to students of 7th grade through final year of high school. Entries due Jan. 31. Write Poster Contest, National Wildlife Federation, 3308 14 St., N. W., Washington 10, D. C.



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A Modern Viewpoint

By Ralph M. Pearson

Chaos is the Pay-off

LET'S THINK again for a few moments about that ABC lesson from the art of the ages which we Americans have never yet learned—the lesson which says creation and design in the visual arts have their only authentic source within people. The art of creation and design, in other words, must be experienced. It cannot be imported, copied, borrowed or adapted from some other foreign place or time. Beauty in art must be a home product before it can be understood, appreciated and assimilated wherever it is seen, at home or abroad. Forgive me for harping on this theme, but many others had better join in the harping or else—our culture will be playing harps in Heaven before it learns to function normally. Certainly it is abnormal now.

This raucous ignorance of the normal act of creating design out of our own feeling and experience creates a void in the personal and national life which aches, even if the ache is not always, or often, realized. Voids, by a law of nature, must be filled. This void is filled all right; it is jam-packed with a heterogeneous mass of gestures of compensation, the like of which, I venture to assert, has never been seen or imagined in any other civilization on earth.

More, since the void exists in many departments—pictures, sculptures, architecture and things of use, the compensations are equally dispersed. And the cultural tragedy is that we don't recognize these compensating antics for what they are. We take them at face value and overlook the void they conceal.

Some of our artists paint emotional chaos and some museums exhibit and buy it. Some sculptors and painters do (and sell) portraits that are no more than designless replicas. One of the most obvious manifestations of the void is that we have way overdeveloped the sciences and the functional design of all manner of tools, machines and practical instruments and as extremely underdeveloped the esthetics of created, personally meaningful design in things of use—textiles, jewelry, rugs, wallpaper and the like—as a means of giving keen pleasure.

In this field especially, business, aided and abetted by many museums and other cultural "authorities," has projected the love of antiques and the romantic escape to all manner of copies of historical design, and to design stereotypes, all of which have no personal meaning whatever to us citizens of today. Such stock-pattern commercialization of design of things has turned millions of homes into bleak and barren spiritual deserts. As evidence, gaze at the mass of "ads" in any Sunday newspaper or big magazine. False and synthetic values, escapism, standardization—in a word, chaos is the pay-off. And out of chaos comes corruption, divorce from a living art.

Modern, creative leader-artists are our foremost experts on the esthetics of design. The only practical solution, of course, is to use our artists.

57th Street in Review

[Continued from page 26]

signed to catch interest with subject, to hold it with painting.

Strong canvases are *Super's Wife*, a forbidding woman posed on a fire-escape against a red brick wall; *Hot Roasted Chestnuts*, which makes the most of the contrast between the chill atmosphere, the chilled figure and the hot chestnut cart, and *The Butterfly*, with its joyously leaping child. (RoKo, to Nov. 15.)—P. L.

Herb Kruckman

The crowded family neighborhoods of New York are the subjects of cartoonist Herb Kruckman's easel paintings. With sympathy and insight, and a special glance for the imaginative work of its children, Kruckman paints the familiar flavor of the streets. The drabness of the settings is offset by the vignette dramas played against them: a grandmother watches an eager child with *His First Scooter*; a bargain is made in the *Fresh Air Market*; tenderness graces the life of an old couple *At Home*. This is sincere painting by an artist who finds importance in subject. (A.C.A., to Nov. 11.)—J. K. R.

Joseph Barber

Stylized subject and skilled technique meet in the best of Joseph Barber's watercolors to make pictures of charm and substance. Typical is *Windy Day*, in which repeated rhythms—of the swing of hills, the uprise of trees and drifting movement of clouds—give a deceptively simple folk art flavor. Dry, vivid color and scratched-out line describe other city and country landscapes which adapt reality to a romantic vision with much success.

However, the dangers of monotony and theatricality, to which such a restricted style is often heir, are not always overcome. (Grand Central, Vand., Nov. 7-18.)—J. K. R.

Ruth Abrams

In her small crowded paintings of carnival scenes, Ruth Abrams makes no attempt to establish order in the jumbled swirl of pageantry she observes. She is a colorist, but her thick impastos of rather Byzantine color lack distinction, and the expressionist approach she employs fails to express either a personal viewpoint or the spirit of such occasions.

Her drawings in charcoal or pencil are another story, being well organized and moodily personal. (ACA, to Nov. 25.)—J. F.

Streeter Blair

Streeter Blair, antiques dealer and Californian, is a man who does things in a big way. Two years ago he decided to paint, at first merely to show his customers the early American milieu which produced those antiques he had

been selling. It very soon became apparent to his customers, and now to us, that he could paint.

These cool clean oils, belonging roughly to the Grandma Moses school, show the towns, farms, immaculate brick houses, livestock and winter sport of Down East forefathers. Nature and Man in those days achieved dust-free, gracefully geometric relationships. Even when domesticated or undomesticated animals and men frantically pursue each other, a curiously static quality pervades these flashbacks.

Very good if you like modern American primitive, and clearly a gold-mine for a Christmas card manufacturer. (Carlebach, to Nov. 11.)—J. F.

Gemma Walker and Students

Gemma Walker teaches her students techniques and does not impose her own esthetic upon them.

She herself seems to be addicted to portraits of hot-eyed young women and lowering, square-jawed young men. The vigor of her brushwork and the glamor of her lighting effects appear to be in direct proportion to the subject's libido.

Her students paint still-lifes and landscapes, for the most part with uninspired post-Impressionist competence. For this reviewer, the best work in the show was an oil by Florine Bleyer, a study of silver cocktail paraphernalia, painted in a romantic shimmer of lavender greys.

Another student who stands out is Laura Bobrow, who shows a black line and pale wash drawing. (Van Loen, to Nov. 10.)—J. F.

McQuillan and Solakian

Frances McQuillan shows a group of oils and gouaches of rooftops, bridges and still-life arrangements, which in color owe much to the early cubists.

Cubists carried the analysis of planes much further than this painter usually does. Miss McQuillan is most successful (and personal) when she reduces objects and perspectives to linear essentials, as in *Black Coffee* and *The Egg*.

Also on hand is Setta Solakian who, in her first one-man show, offers portraits in oil distinguished from much art school work only in a somewhat Islamic handling of rust-oranges and reds. Vastly more interesting and technically proficient are her watercolors, which explore the tranquil luminosities of wet afternoons in the country. (Argent, to Nov. 4.)—J. F.

Susan Moore

Talented young Victorian ladies sometimes painted landscape watercolors fraught with the lighter virtues: delicacy of sentiment, a certain vivacity of line, and clean tasteful color.

Susan Moore's oils show many of the virtues of her Victorian forerunners, but also the shortcomings: a lack of substance, a weakness for pretty colors, a dilettantish lack of direction.

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Several near-abstract studies and *Little Birds* might be the result of inspecting Coptic techniques in the company of Paul Klee. Perhaps Miss Moore's most fruitful experiments are geometric responses to Paris and non-objective compositions, for in these arrangements of flat overlapping panes of bright color against a light ground, her virtuosities are brought together, there is less cuteness, and color seems less decorative. But these too might gain from a more austere approach. (Contemporary Arts, to Nov. 3.) —J. F.

Emily Lowe Awards Show

More a show of painting fashions than of paintings is the current Emily Lowe Awards exhibition. An eclectic group, it numbers 40 canvases selected by jurors Louis Bouché, Norman L. Rice and Mrs. Lowe from among the 850 submitted by young (25 to 35) New York artists. Aim of the Awards is to help deserving young painters in the Metropolitan area through the cash awards, and the one-man show awarded to the top prizewinner, and also through the present show.

Prizewinners seem no worse and little better than the run of the show. They are Bernard Olshan, Seymour Boardman, Winifred Greene and Seymour Tubis in that order. Honorable mentions went to T. Wynna Perpener and Si Lewin. (Eggerton, to Nov. 11.)

—P. L.

Larry Bernstein

In his first one-man show, a graduate of Cooper Union exhibits paintings, drawings and sculpture which indicate that he has lots of serious ideas. The nature of the ideas is indicated in such works as *Male and Female Created He Them*, in which a female figure, crowned with the crescent moon, emerges from a whirl of egg-forms.

Bernstein's is an essentially expressionist approach, modified and enriched by an interest in structure and planes. And all of this shows best in the sensitive, well-composed drawings, for his color sense, though personal, simply does not function organically as yet. (Peter Cooper, to Nov. 18.) —J. F.

Louis Ferstadt

For its first exhibition at its new 57th Street address, the Creative Gallery is showing watercolors and a few oils by Louis Ferstadt.

Ferstadt is of an economical turn of mind. Not satisfied with crowding every inch of his surface, he paints two pictures on the same surface, one in the rear plane, one in the foreground.

Sometimes the mixture of clean lined abstract background and jumbled fantasy foreground make an impression which is confused but pleasant, like a dream. But other times the effects are disturbing, as when the color loses its clear-toned lightness or the spatial relations are incompletely worked out so that the two pictures switch positions. (Creative, to Nov. 11.) —P. L.

C. Ivar Gilbert and Margery Ryerson

As different as their subject matter are the watercolor styles of two current Grand Central exhibitors: C. Ivar Gilbert and Margery Ryerson. Gilbert shows landscapes which mark time of day and character of place. Always competent, he sometimes paints with

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more, sometimes with less ambition so that his pictures range from a banal *Dusk in Harbor* (black ships silhouetted against setting sun) to pleasant works like *Getting in the Hay*, which also exploits, but with more freshness, the obvious appeal of a picturesque place.

Titled "Child Ballet," Margery Ryerson's group is appropriately pastel in color and feeling, but free from the cloying charm a less serious artist might find in the theme. Emphasis here is on suggestion and understatement, both of color and form, and a light, graceful touch gives distinction to the group. (Grand Central, Vand., to Nov. 4 and Nov. 9, respectively.)—J. K. R.

Brian Connelly

Out of the West comes a young man, Brian Connelly, who looks back to Gothic art and, more often, to early French *trompe l'oeil* surrealism. In this debut exhibition Connelly, who is only 24, is concerned solely with exhibitionist painting techniques, as when he assembles a figure from a conglomerate of trade signs.

It all makes for clever decoration and nothing more, for though Connelly has skill and talent, he is not imaginative enough to revitalize an exhausted style. (American British, to Nov. 18.)—J. K. R.

Claude Howell

Currently displayed in the three small dining rooms of Copain Restaurant are paintings by Southerner Claude Howell, in what amounts to his New York debut. Like Gwathmey, whom he obviously admires, Howell uses strong color, crisp, rhythmic design and linear emphasis for his lucid, imaginatively observed scenes. (Copain, to Nov. 19.)

—J. K. R.

Henry Schnakenberg

Henry Schnakenberg's paintings continue to reveal his surety of brush work and his gift of composition. Even in such a large painting as *A Place to Swim*, an actual "machine de salon," the well-modeled figures of the boys, the irregular, worn steps, the foliage casting flickering shadows all are made to contribute to the total effect.

Freedom and warmth of color distinguish the watercolors from the impeccable precision of the oils. Outstanding is *Guanajuato*, its rectangles and ovals of buildings elbowing each other in a compact mass which sparkles with colored facades. (Kraushaar, to Nov. 11.)—M. B.

Elga

In a first exhibition Elga shows rather garish watercolors of houses, gardens, park and harbor views. These are painted in the primitive style, modified by a sketchy, faintly Dufyesque touch here and there. Hard color and a busyness of organization rarely permit one to enjoy the sinuous line which Elga produces on occasion, as in the study of a single gnarled tree. (Charles-Fourth, to Nov. 23.)—J. F.

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Taber Sears

WE REGRET to record the recent passing of one of our fellow members of the National Executive Committee, Taber Sears, who died on October 18. He was also a former National Treasurer of the League and until recently maintained an active interest in the work and ideals of the organization.

While he exhibited in many art shows both in this country and abroad and had a reputation as a painter, he was best known for his mural work in many important churches. In an account of his life appearing in *The New York Times* of October 19, we note an item of unusual interest: he was Treasurer of the Society of Mural Painters at a time when E. H. Blashfield, Kenyon Cox and John LaFarge were active

in the work of the group. The unusual interest is in the fact that these men were active muralists at the time of the World's Columbian Exposition held in Chicago in 1893, which means that Sears' own experience ranged over a very active and rapidly expanding period of American art development.

He lived to the good age of 80 years, and his experience and counsel were always of great value to the National Executive Committee. It is also interesting to note that he was one of rather a small group of artists who maintained an interest in and a devotion to the cause of art and its cultural benefits to our people.

Artists as a rule are intense individuals, of necessity very much concerned with their own personal and

artistic problems. In this great art center, New York, we have many who strive and many who accomplish and some who become famous. Out of the mass of individualists, there develop a few who have a sense of collective good, as Taber Sears had, and out of such broad talents we develop a needed leadership.

This is not only true of this and other great city centers but it is also true of both large and small communities throughout the land. Nor is leadership confined to professional artists or large centers. Some of the most heart warming experiences which come to the National Executive Committee come through those who are the well-wishers, the enthusiasts and helpers in art, those who believe in its good way of life and its fine contribution to our collective enjoyment and happiness.

After all, the professional artist may be concerned with fashions, may have the something-new attitude, looking for something different, perhaps original, modern or contemporary that is fashionable. But these are only transitory states in the personal struggle for attention, the outward trappings of style. Sears must have observed much of this in his time.

The more important factor which concerns us is a broad awakening to the value of art, both in its magnificent history and in our times, benefits which may also be contributed to our own lives for the solid and satisfactory enrichment and entertainment of our minds.

The American Art Week is a good time to enlarge our vision of this wonderful world of art.

The Issue Is Clear

As your National Secretary, since the election of last spring, I have had a splendid opportunity to follow closely the progress of our members. Through the letters that come to me, I learn of your problems and successes, receive and study your comments, and in this close-knit union of members and organizations, I continue to grow in my work.

The climax of this union—our special relationship in continuing to serve the League—is reached in those breathless moments that attend our American Art Week celebration. For the past two years, during which I directed this celebration, I have made the acquaintance of many of you, have come to know your benefits, your tremendous industry, the joy with which you attack your problems and support this national effort. And since my change of office, you have constantly assured me that the work will go on under other and competent leadership.

Two questions are constantly asked. "What does the League do for the individual member?" and "What is the member doing for the League?" The answer to the first is found in practical benefits received through the active workings of our organization. As to the second, well, we are continually trying to reach out to you, to stimulate in you the desire to expand. It is what each and every member of the League

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does together for art and the promotion of art that is most effective in accomplishing what we all want. We can be justly proud of American Art Week as this celebration exists today, the result of just such complete unity of purpose. We—the entire family of the League—are thrilled to have been and to continue to be instrumental in planning and building its stature for the years to come.

Today it is of the utmost concern to you (as our President, Dr. Noback, stressed on these pages in the September issue of the *DIGEST*) to find ways and means of developing future celebrations.

No matter how small your community is, you have the opportunity to become a model of originality in ideas, an example to the first-timer in his all-out effort, and an inspiration for sincere, unselfish work and accomplishment. By putting into motion an idea or a dream, your influence can spread across our entire nation.

This is to tell you that wherever the doors of your American Art Week exhibitions are opening, or the light in a studio shows open house within, or the desire for ownership of a work of art by one of our American artists is being stimulated, or simply at the thousands of friendly get-togethers in the interest of creative and visual arts, your officers are with you. Even at your everyday tasks by which this celebration is brought about, at your demonstrations, or at the casual occasions where the pure warmth of the healthy exchange of ideas on art takes place, we—your officers—too are present, if in mind only, always wishing to share your experiences with you, to gain, along with you, ever expanding knowledge and appreciation of art.

We, your officers, hope never to be thought of as being too far away, or of having closed minds, or habits and customs that cannot be changed. We stand, now, ready with appreciation and praise for all of you and your American Art Week, 1950.

The issue is clear: as you increase and expand your records, as you make them more comprehensive and all-inclusive, we will be the better equipped to help serve the cause for which we are in league together.

—HELEN GAPEN OEHLER.

Dewey Endorses Art Week

PROCLAMATION
STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY

The needs of National Defense for the protection of national freedom are today quite properly uppermost in our minds and hearts. In these circumstances there is danger that the importance of the cultural progress of our Country may be overlooked.

We must not permit this to happen. Though we have never backed down from a fight when it was forced upon us, we are not a nation of militarists and God grant we never become one. If that were ever to happen to us we would be lost as a people devoted to human freedom and the dignity of the individual.

It is therefore to our love of art, to our aspirations in the creation of beauty, that we must cling as one of the vital forces in the spirit of America.

We are putting a new face on industrial civilization. We are showing the world how bridges, viaducts, industrial waterfronts and factories can be not only practical but pleasant to the eye. We have encouraged and promoted the study of art in our colleges and universities and in our high schools and grade schools as well. In the units of higher education comprising the New York State University, the study of art has a prominent place. Many of the most distinguished living sculptors, painters and architects reside and work in New York State. Moreover a formidable number of men and women in the Empire State earn their livelihood in the visual arts.

NOW, THEREFORE, I, Thomas E. Dewey, Governor of the State of New York, do hereby proclaim November 1-7 as AMERICAN ART WEEK

in New York State and I urge the people of the State to cooperate in the observance this Week.

GIVEN under my hand and the Privy Seal of the State at the Capitol in the City of Albany this twentieth day of October in the year of our Lord one thousand nine hundred and fifty.
(Signed) THOMAS E. DEWEY

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CALENDAR OF CURRENT EXHIBITIONS

ANDOVER, MASS. Addison Gallery Nov. 3-26: *Medieval Indian Sculpture*.
ALBANY, N. Y. Institute of History & Art To Nov. 26: *Industry in Albany, II*.
ALBION, MICH. Albion College Nov. 2-22: *American Drawings & Watercolors*.
AKRON, OHIO Art Institute To Nov. 16: *Contemporary American Drawings*.
ATHENS, GA. Fine Arts Gallery To Nov. 19: *Picasso's Antipolis*.
ATLANTA, GA. High Museum Nov.: *Student Exhibition*.
BALTIMORE, MD. Museum of Art Nov. 5-26: *English Painting, 1900-50*.
Walters Art Gallery To Nov. 15: *Scalamandre Textiles*.
BLOOMFIELD HILLS, MICH. Cranbrook Academy To Nov. 26: *Contemporary Sculpture*.
BOSTON, MASS. Brown Gallery Nov.: *Contemporary American Painting*.
Doll & Richards To Nov. 11: *Eliot O'Hara*.
Guild of Boston Artists To Nov. 11: *Charles E. Hell Memorial*.
Institute of Contemporary Art To Nov. 10: *Christian Berard Memorial*.
Museum of Fine Arts To Nov. 12: *Contemporary Japanese Prints*.
Vose Galleries Nov. 6-26: *John Whorf Watercolors*.
BOULDER, COLO. Colo. Univ. To Nov. 26: *Art, Arms & Armour of Medieval Times*.
BUFFALO, N. Y. Albright Art Gallery Nov. 3-Dec. 1: *The Theatre Collects*.
CHARLOTTE, N. C. Mint Museum To Nov. 15: *George Aut*.
CHARLESTON, S. C. The Pink House Galleries To Nov. 25: *August Cook*.
CHICAGO, ILL. Art Institute To Nov. 15: *Index of American Design*; Nov. 9-Jan. 18: *Masterpieces of Art from Vienna*.
Nelson Galleries Nov.: *Group Exhibition*.
Chicago Galleries Ass'n Nov.: *Work by Artists' Associates*.
Chicago Hist. Soc. To Feb. 1: *American Primitive Paintings*.
Little Gallery Nov.; Theodore Frano, F. J. Oehlschlaeger Nov. 7-Dec. 1: *Rudolph Pen*.
Palmer House Nov. 2-23: *Richard Koppe*.
Public Library Nov.: *Majel Chance Wearing: Colyer Jewelry*.
CINCINNATI, OHIO Art Museum To Nov. 16: *Playing Cards of the 15th & 16th Centuries*.
Taft Museum To Nov. 15: *Ancient American Gold & Jade*.
CLEARWATER, FLA. Gulf Coast Art Center Nov. 10-Dec. 10: 24 Paintings from 24 Countries.
Art Museum Nov. 10-Dec. 10: *Edward Millman*.
CLEVELAND, OHIO Museum of Art To Dec. 10: *William Sommer Memorial*.
COLORADO SPRINGS, COLO. Fine Arts Center To Nov. 12: *Adja Yunkers Prints*.
DALLAS, TEX. Museum of Fine Arts Nov.: *Pre-Columbian Art; Leach Pottery*.
DAYTON, OHIO Art Institute Nov.: *Circulating Gallery Additions*.
DENVER, COLO. Art Museum To Nov. 26: *Arts in Communication*.
DES MOINES, IOWA Art Center To Nov. 26: *Lobmeyer Glass*.
DETROIT, MICH. Institute of Arts To Nov. 12: *Photography in Michigan*.
HAGERSTOWN, MD. Wash. County Museum Nov.: *Singer Collection; South Amer. Textiles*.
HOUSTON, TEX. Museum of Fine Arts To Nov. 12: *Boleslaw Czudekowksi; Ivan Meštrović*.
INDIANA, PA. State Teachers College To Nov. 30: 8th Annual Exhibition.

INDIANAPOLIS, IND. Herron Art Museum To Dec. 24: *Holbein & His Contemporaries*.
KANSAS CITY, MO. Nelson Gallery Nov. 5-26: *Mid-America Annual*.
LOS ANGELES, CALIF. Cowie Galleries Nov.: *Modern American Paintings*.
Esther's Alley Gallery Nov.: *Contemporary American Painting*.
Forsythe Gallery Nov.: *Color Graphics*.
Haifield Galleries Nov.: *Modern French & American Paintings*.
Frank Perls Gallery Nov.: *Modern American Painting*.
Stendahl Galleries Nov.: *Ancient American & Modern French Art*.
Taylor Galleries Nov.: *Contemporary American Paintings*.
Vigevano Galleries Nov.: *French Master Drawings*.
Franco Webb Galleries Nov.: *Contemporary American Paintings*.
LOUISVILLE, KY. Public Library Nov. 5-27: *Design this Day*.
Speed Art Museum Nov. 5-Dec. 3: *New Irish Painters*.
MIAMI, FLA. Friends of Contemporary Art To Nov. 19: *American Painting, 1951*.
MINNEAPOLIS, MINN. Walker Art Center To Dec. 10: 5th Biennial of American Painting.
University Gallery To Nov. 24: *Materials & Tools of the Artist*.
NEW ORLEANS, LA. Tulane University To Nov. 25: *Charles Smith Block Paintings*.
NORFOLK, VA. Museum of Arts & Sciences To Dec. 3: *Society of Arts Exhibition*.
NORWICH, CONN. Sister Memorial Museum Nov. 5-26: *Crafts of Mexico; Carlos Merida*.
ORONO, ME. Univ. of Me. Nov.: *William Muir, Fritz Richenberg, Wm. Gropper*.
PASADENA, CALIF. Art Institute To Nov. 16: *Millard Sheets Retrospective*.
PHILADELPHIA, PA. Art Alliance To Nov. 28: *John Urban, Louis Bouche*.
Carlen Gallery To Nov. 11: *Jimmy Ernst*.
Dubin Galleries To Nov. 12: *Leon Sitarschuk*.
Georges De Baux To Nov. 30: *Jean Dufy Gouaches*.
Penn. Academy To Nov. 26: *48th Annual Watercolor & Prints*.
Woodmere Art Gallery To Nov. 19: *George W. Sotter; Lily Converse*.
PHOENIX, ARIZ. State Fair To Nov. 12: 25th Arizona Art Exhibition.
PITTSBURGH, PA. Carnegie Institute To Dec. 21: *Carnegie International*.
PORTLAND, ORE. Art Museum Nov.: *Jacques Lipchitz Sculpture*.
Kharouba Gallery To Nov. 11: *Louis Bunce*.
PROVIDENCE, R. I. Museum of Art To Nov. 22: 5 Modern Old Masters.
ST. LOUIS, MO. City Art Museum To Nov. 21: *Mississippi Photography Salon*.
SAN ANTONIO, TEX. Pan American Galleries To Nov. 15: *Emily Rutland*.
Witte Museum To Nov. 26: *Texas Painting & Sculpture*.
SAN DIEGO, CALIF. Fine Arts Gallery Nov.: *Asiatic Arts*.
SAN FRANCISCO, CALIF. Labaudt Art Gallery Nov. 2-24: *Irving Norman; Marion G. Misinger*.
Museum of Art To Nov. 13: *Bay Region Rental Gallery*.
Rotunda Gallery Nov. 1-25: *Karl Baumann; Raymond Puccinelli*.
SYRACUSE, N. Y. Museum of Fine Arts To Dec. 3: *National Ceramic Annual*.
WASHINGTON, D. C. National Gallery Nov.: *Gulbenkian Collection Loans*.

NEW YORK CITY

ACA (63E57) To Nov. 11: *Herbert Kruckman*; Nov. 6-25: *Ruth Abrams*.
Acquavella (119E57) Nov.: *Old Masters*.
American British (122E55) Nov. 3-18: *Bryon Connelly; Trompe l'Oeil*, 1950.
An American Place (509 Mad. 53) To Nov. 25: *Georgia O'Keeffe*.
Artistes (851 Lex. 64) To Nov. 9: *Eugenia Boizerman Memorial*; Nov. 11-30: *Gretchen Campbell*.
Argent (42W57) To Nov. 4: *Mc-*
Quillan, Solakian; Nov. 6-25: *Eccllesiastical Sculpture*.
AAA (711 5th 55) To Nov. 4: *John Hood Sculpture*; Nov. 6-25: *Doris Lee*.
Babcock (38E57) To Nov. 11: *Cyrane de Bergerac & His World, Ben Wolf Paintings*; From Nov. 13: *Ratkau*.
Baransky (604 Mad. 61) To Nov. 30: *Group Exhibition*.
Binet (67E57) To Nov. 3: *Kiehl & Xian Newsanger*; Nov. 4-24: *Myruyn Eaton*.
Bodley (26E57) To Nov. 11: *Pablo Burchard*; From Nov. 13: *Schatz*.
Brooklyn Museum (EPkwy) Nov. 9-Jan. 7: *American Woodcuts, 1760-1950*.
Buchholz (32E57) To Nov. 4: *John Piper*; From Nov. 6: *Leger*.
Burliuk (119W57) Nov. 6-Dec. 10: *David Burliuk Paintings on Van Gogh Motifs*.
Carlebach (937 3rd 58) To Nov. 11: *Streeter Blair*.
Carstairs (11E57) Nov.: *Contemporary French & American Paintings*.
Carre (712 5th 56) To Nov. 18: *The Artist in the Machine Age*.
Chas. 4th (51 Chas.) Nov. 3-23: *Elega*.
Columbia U. (Amat. & 117) To Nov. 15: *Leslie Powell*.
Contemporary Arts (106E57) To Nov. 3: *Susan Moore*; To Nov. 17: *6 Contemporary Printmakers*.
Peter Cooper (313W53) To Nov. 18: *Larry Bernstein*.
Creative (18E57) To Nov. 11: *Louis Ferstadt*; Nov. 13-25: *Albert Kaytor*.
Demotte (39E51) Nov. 6-28: *N. Y. Society of Women Artists*.
Dix (1890 3rd 95) To Nov. 15: *Eulabee Dix Portrait Miniatures*.
Downtown (32E51) To Nov. 11: *Jacob Lawrence*; From Nov. 14: *Julia Levi*.
Durlacher (11E57) To Nov. 4: *John Tunnard*; From Nov. 7: *Kurt Seligmann*.
Egan (63E57) To Nov. 3: *Franz Kline*.
Eggerton (161W57) To Nov. 11: *Emily Lowe Awards*; Nov. 13-25: *Martha Reed*.
8th Street (33W8) To Nov. 5: *Art Fair*; Nov. 6-19: *Gotham Painters*.
Feigl (601 Mad. 57) To Nov. 4: *Marcel Janco*; From Nov. 6: *American & European Contemporaries*.
Ferargil (63E57) To Nov. 11: *Ludwig Bemelmans*; Nov. 13-25: *Clinon King*.
French Embassy (934 5th 75) To Nov. 30: *Jean-Louis Forain*.
Friedman (20E49) Nov.: *Leonard Koppel Package Designs*.
Gal. St. Etienne (46W57) Nov.: *Moderne European Paintings*.
Ganso (125E57) To Nov. 22: *Ethel Grand Central (13 Vand.) To Nov. 9: *Founders' Exhibition*; C. Ivar Gilbert; Margery Ryerson; Nov. 7-16: *Joseph Barber*.
Grand Central Moderns (130E56) Nov. 6-21: *Ernestine Betsberg*.
Hacker (24W58) To Nov. 11: *Ben Benn*; Nov. 14-Dec. 2: *Judson Smith*.
Hall of Art (13E40) Nov. 6-25: *5 French Primitives*.
Hewitt (18E69) To Nov. 4: *Lux Feininger*; Nov. 6-25: *Joyce Treiman*.
Jacob Hirsch (30W54) Nov.: *Antiquities & Numismatics*.
Hugo (26E55) Nov.: *Max Ernst*.
Janis (15E57) To Nov. 11: *Young Painters*; From Nov. 13: *Les Fauves*.
Kennedy (785 5th 59) Nov.: *Portraits & Self Portraits*; Rembrandt to Rouault.
Kleemann (65E57) To Nov. 4: *Toulouse-Lautrec Posters*; Nov. 6-30: *Seff Weisz*.
Knoedler (14E57) Nov. 3-25: *Toulouse-Lautrec Paintings*.
Kootz (600 Mad. 58) To Nov. 13: *Hans Hofmann*; From Nov. 14: *Motherwell*.
Kraushaar (32E57) To Nov. 11: *Henry Schnakenberg*; From Nov. 13: *Hubert Albrizio*.
Laurel (108E57) To Nov. 4: *Paul Bodin*; Nov. 6-25: *Calvin Albert*, Sculpture.
Lenox (847 Lex. 64) Nov.: *Harry Hering*.
Levitt (559 Mad. 56) To Nov. 4: *Kahlil Gibran*.
C. T. Loo (41E57) Nov.: *Liquidation Sale of Chinese Art*.
Luyken (112E57) To Nov. 11: *Morris Blackburn*; From Nov. 13: *Leon Karp*.
Macbeth (11E57) To Nov. 18: *Ogden M. Pleissner*.
Matisse (41E57) To Nov. 14: *Selections, 1950*.*

Metropolitan Mus. (5th & 81) Nov.: *World of Silk; Chessman*.
Midtown (605 Mad. 57) To Nov. 25: *William Palmer, Ink & Caseins*.
Milch (55E57) To Nov. 11: *Hilde Kaye Memorial*; From Nov. 13: *Stephen Etenier*.
Montreal (6 5th 8) Nov.: *Reproductions of Modern Paintings*.
Museum of Modern Art (11E53) Nov. 1-Jan. 6: *Chaim Soutine Retrospective*; To Nov. 19: *Levi Carroll Photographs*; To Jan. 7: *British Color Lithographs*.
Museum of Natural Hist. (CPW & 79) Nov. 8-Dec. 4: *Yala Animal Photography*.
Museum Non-Obj. Ptg. (1071 5th 87) Nov.: *Group Exhibition*.
National Academy (1083 5th 89) Nov. 12-28: *Allied Artists*.
National Arts Club (15 Gram. Pk.) To Nov. 4: *Photo-Engravers' Art Society*; Nov. 8-11: *Art Carnival*.
New Art Gallery (138W15) To Nov. 25: *Art for the Home*.
New Gallery (63W44) To Nov. 18: *Abstraction Today*.
New Art Circle (41E57) Nov.: *Group Show*.
New School (66W12) Nov. 1-9: *Paintings & Drawings by Israeli Children*; From Nov. 13: *Federation of Modern Painters & Sculptors*.
Newhouse (15E57) Nov.: *Old Masters*.
N. Y. Circ. Lib. of Ptg. (640 Mad. 60) Nov.: *Contemporary American Painters*.
N. Y. Hist. Soc. (170 CPW 77) To Nov. 12: *Belknap Bequest*; To Jan. 21: *The Erie Canal*.
N. Y. Public Library (5th & 42) To Nov. 30: *Negro Arts from the Schomburg Collection*.
Nivean (63E57) To Nov. 16: *Utrillo, 1930-50*.
B. Parsons (15E57) To Nov. 4: *Seymour Lipton, Sculpture*; Nov. 6-25: *Boris Margo & Sari Dines*.
Passedoit (121E57) To Nov. 18: *B. J. O. Nordfeldt*.
Peridot (6E12) To Nov. 25: *Esteban Vicente*.
Peris (32E58) To Nov. 25: *Roual Dufy*.
Perspectives (34E51) To Dec. 1: *Fabrics by Painters & Sculptors*.
Pinacotheca (40E68) Nov.: *Abstract Art*.
Portraits (460 Park 57) Nov.: *American Portraits*.
Regional Arts (15E46) To Nov. 15: *Mary Lee Katner*.
Rehn (683 5th 53) To Nov. 11: *Reginald Marsh*; From Nov. 13: *Sidney Gross*.
Riverside Museum (310 Riv. Dr. 103) Nov. 6-26: *Bklyn. Soc. of Artists*.
Rorich Academy (319W107) To Nov. 20: *Auriel Bessner*.
Roko (51 Greenwich) To Nov. 9: *Erika Weisz*; From Nov. 12: *Josef Presser*.
Rosenberg (16E57) To Nov. 11: *Enrico Donati*.
Salpeter (36W56) To Nov. 11: *Alex Reddin*; From Nov. 13: *Joseph Kaplan*.
Scalamandre Museum (20W55) Nov.: *Chinese Silks of the Manchu Dynasty & Their Influence*.
B. Schaefer (32E57) To Nov. 11: *Wolfgang Behl Sculpture*; From Nov. 13: *Hartley, Maurer*.
Schaeffer (52E58) Nov.: *Old Masters*.
Schultheis (15 Maiden Lane) Nov.: *Old Masters*.
Seyg (708 Lex. 57) To Nov. 9: *African Religious Sculptures*.
J. Seligman (5E57) To Nov. 18: *Cleve Gray*.
E. & A. Silberman (32E57) Nov.: *Old Masters*.
Seriograph (38W57) To Nov. 13: *Seriographers Abroad—Bothwell, Landon, Muse*.
Van Loen (46E9) To Nov. 10: *Gemma Walker & Her Students*.
Vieille Russie (785 5th 60) Nov. 7-Dec. 5: *Antique Automatons*.
Viviano (42E57) To Nov. 31: *Modern Drawings, Watercolors, & Gouaches*; Nov. 14-25: *Carlyle Brown*.
Weyhe (794 Lex. 61) To Nov. 15: *Cock Van Gent*.
Whitney Museum (10W8) To Nov. 5: *Index of American Design*; From Nov. 10: *Contemporary American Painting*.
Wildenstein (18E64) Nov. 8-Dec. 16: *Goya*.
Wittenborn (38E57) Nov.: *Leger Lithographs*.
Willard (32E57) To Nov. 4: *Dorothy Hood*; Nov. 7-Dec. 2: *Sibley Smith*.
Howard Young (1E57) Nov.: *Old Masters*.

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